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MoMo World

Scotland 2014

The annual magazine of

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scotland



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The cover image shows a detail of the Bourdon Building, Glasgow School of Art, discussed in Ross Brown's article on Brutalism in Strathclyde, see page 22. (Image © Ross Brown)

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Docomomo Scotland would also like to thank everyone who has supported us in 2013 and 2014, particularly the Glasgow City Heritage Trust, for commissioning the photographic exhibition *Building Scotland 1945-1985*, and Ross Brown and Alan Shaw, for presenting at the opening event; Neil Baxter, for presenting a splendid talk about the *Glasgow Empire Exhibition in 1938* in the presence of the now sadly deceased Andy MacMillan (see the obituary on page 4); and the Scottish Centre for Conservation Studies at the University of Edinburgh, for providing facilities for some of our events.

A very grateful thank you also goes to our corporate members for supporting our activities through their generous and continued contributions:

PAGE \ PARK



Simpson & Brown Architects
with Addyman Archaeology

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Editor: Carsten Hermann

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Welcome to *MoMo World Scotland 2014*

This is the 2014 issue of Docomomo Scotland's online magazine – news for MoMo (Modern Movement) enthusiasts everywhere. The magazine is published rather later in the year than was initially intended, so this bumper issue now includes news from 2014 as well as the reviews of the previous year.

The sad news first: Two major 20th century Scottish designers passed away: Andy MacMillan and Bernat Klein. And there were significant losses in the building world: In spite of its listed status, Edinburgh's Scottish Provident Building (1966-9) has been demolished. 21 Birnie Court, one of the infamous Red Road tower blocks (1964-71) in Glasgow, bit the dust on 5th May 2013. The crass proposal to demolish the remaining Red Road flats as part of the opening ceremony of the Commonwealth Games provoked a storm of criticism, which has delayed their demise into 2015. And the 'Gallowgate Twins' (1963-9), two distinctive tower blocks, are also slated to leave the Glasgow skyline in 2015.

Glasgow also figures prominently in Ross Brown's fascinating guide to the unexpected qualities and variety of non-flashy 'Vernacular Brutalism' in Strathclyde. Ross charts the work of well- and lesser-known firms. Many of the featured buildings are so carefully and deliberately integrated into the historic townscapes of Scotland that it is easy to pass them by without noticing the skill and ingenuity of the designers.

I have often wondered about the curious, orange-brown 'banana flats' that are so visible on the approach to Haymarket Station. Clive B. Fenton's article reveals their true colour (Modernist white, of course) and the extraordinary story of Edinburgh's first high-rise flats at Westfield Court in Gorgie.

Rebecca Wober takes a detailed look at the recent redevelopment proposal for Peter Womersley's Dingleton Hospital Boiler House (1978) in Melrose. Ingeniously, Studio DuB will convert this extraordinarily sculptural Brutalist bunker into five flats.

Our roving international ambassador, Jan Haenraets, explores the modern-day battle over the redevelopment of Robert Matthew's and Eric Stevenson's 1960s Bannockburn Visitor Centre and its landscape by H. F. Clark. Jan's article is a cautionary tale of the challenges facing Modernist landscapes and buildings, where political and funding pressures, long-term poor maintenance and a lack of understanding combine to threaten even the most significant sites internationally. Fortunately, the Bannockburn case has ended happily, with the listing of the rotunda feature in 2004 and the completion of Reiach & Hall's new visitor centre in time for this year's 700th anniversary of the more famous battle.

Whereas Jan reports on Scottish conservation matters from far away, Caroline Engel writes from Edinburgh on conservation at the other end of the world. She has just returned from South Korea, attending Docomomo's 13th international conference. In her article, she discusses a proposal, developed as part of the conference workshop, for the conservation of Seoul's Modernist Sewoon Arcade.

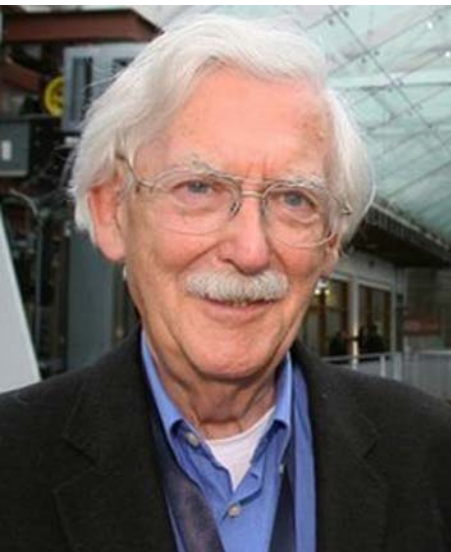
Anyone driving through the outskirts of Glasgow will have noticed the strange futuristic, circular structures on giant legs that appear to have landed on the city's encircling hilltops. These are not alien control centres, rather giant water towers developed from a 1958 template design. The need for the towers was the development of peripheral housing estates on higher ground, as Laurence Parkerson explains in his interesting article on the Craigend and Garthamlock examples.

In celebration of the 50th anniversary of the design of Paisley Civic Centre, Tony Monk has kindly launched Docomomo Scotland's new online *Documents* series, with the inside story of the 1963 competition for the building complex. *MoMo World Scotland 2014* provides a taster for the absorbing *Document*.

Happy reading!

Nick Haynes

Obituaries



Andy MacMillan OBE (1928-2014)

August 2014 brought a shock with the sudden death of the architect, Andy MacMillan. Professor MacMillan was the well-loved elder statesman of the Scottish architectural scene, known for his boundless enthusiasm, charm and wit. After training at the Glasgow School of Art, and work for Glasgow

Corporation and East Kilbride Development Corporation, he joined the firm of Gillespie, Kidd & Coia (GKC), in 1954, where he formed a collaborative team with Izi Metzstein that became legendary through a series of commissions for the Catholic Church in Scotland, beginning in 1957. The churches, which include St. Mary in Falkirk, St. Joseph's in Duntocher, St. Bride's in East Kilbride, St. Patrick's in Kilsyth, St. Benedict's in Easterhouse and Our Lady of Good Counsel in Glasgow, were

acclaimed as benchmarks of modern ecclesiastical design, yet were possibly surpassed, in 1966, with GKC's canonical St. Peter's Seminary, at Cardross. Such success in the ecclesiastical field has somewhat obscured the wide range of architectural work with which MacMillan was involved, such as housing schemes, hospitals and schools – the offices for the British Overseas Airways Corporation in Buchanan Street, Glasgow, being one of the more familiar gems. In England, the practice was known better for university work, such as the halls of residence at Hull and the award-winning Robinson College, Cambridge, completed in 1980, which is something of a tour-de-force in brick, including its own stunning chapel. The greatest influence that MacMillan wielded, however, was in architectural education. As Head of Architecture at the Glasgow School of Art, from 1973-94, and as Professor of Architecture at the University of Glasgow, he inspired a generation of architects who follow his principles to this day.

Image © Royal Incorporation of the Architects in Scotland



Bernat Klein CBE (1922-2014)

The eminent textile designer Bernat Klein, who almost single-handedly rescued the weaving industry of the Scottish Borders, passed away in April 2014. A Serbian Jew born in what was then Yugoslavia, he moved to Britain during the Second World War and work for British Intelligence. He studied in Leeds, before working for various textile companies in England and Scotland. In the early 1950s, Klein set up a weaving workshop in Galashiels, a major weaving centre in

Scotland, becoming a leading textile supplier to haute couture designers in the 1960s and 1970s and later also selling his own collections. In the 1950s, he commissioned the architect Peter Womersley (buildings of whom feature on pages 7 and 38) to design for him a residence and a studio in nearby Selkirk, both of which are key examples of Modernist architectural design in Scotland. Klein drew inspiration from nature for his textiles and also his paintings, which he produced until late in his life. His signature fabrics include exotic tweeds and velvet and jersey fabrics. He won the Design Council Award in 1968 and was an Honorary Fellow of the Royal Incorporation of the Architects in Scotland.

Image © BBC

Listing of postwar buildings in 2013

In 2013, Historic Scotland listed three postwar buildings and upgraded the listing category of a fourth. Two of the new listings are large scale public buildings in Glasgow: The Burrell Collection, listed at category A, and the Glasgow & Strathkelvin Sheriff Court, listed at category B. Both buildings, dating from the 1980s, are exemplars of Late Modernist designs. Colinton Mains Parish Church, Edin-

burgh, from the 1950s, was listed at category B. And the existing listing of the sculptural stand of Gala Fairydean Football Club in Galashiels in the Scottish Borders was upgraded from category B to A, following a country-wide review of sporting buildings.

Text © This section is based on Historic Scotland's listing descriptions, which are Crown Copyright.

The Burrell Collection

Pollok Country Park, Glasgow

Listed at Category A

The Burrell Collection, planned and built between 1971 and 1983 based on designs by Barry Gasson Architects, is a rare and significant postwar commission for a museum build-

ing in Scotland. Devised as a mega-structure, it is an influential example of a large public architectural commission in the United Kingdom. The building, in parkland at edge of a





woodland in Pollok Park, was designed specifically to accommodate Sir William Burrell's vast internationally recognised collection of art and antiquities, including Medieval and Renaissance period architectural fragments and rooms reconstructed from Hutton Castle.

An important example of the Structuralist tendency in architecture during the second half of the 20th century, the design emphasises the user's experience and sense of place and, in particular, makes the most of the interior and exterior interface with the surrounding landscape. Gasson's Burrell Collection draws on the 1958 concept for the Louisiana Museum of Contemporary Art, near Copenhagen, which used a sequence of long, narrow galleries, ensuring that the exterior wooded setting remained intervisible with the museum objects. This preserved a sense of immediacy be-

tween inside and outside. The Burrell Collection building is representative of later Modern architectural theory interested in personal responses to space, invoking a return to a human vernacular architecture, rather than placing the emphasis on the façade. The building could be described as part of an organic strand of traditionalism, taking cues from the 20th century Nordic tradition in architecture, nonetheless incorporating fragmented formalist elements.

Architect: Barry Gasson Architects (design architects: Barry Gasson, Brit Andresen and John Meunier; project architect: Jack Wilson)

Structural engineer: Felix J. Samuely

Landscape consultant: Margaret Maxwell

Contractor: Taylor Woodrow Construction

Image © [Damian Entwistle](#) for the interior photograph and [Jean-Pierre Dalbéra](#) for the exterior

Glasgow and Strathkelvin Sheriff Court

1 Carlton Place, Glasgow

Listed at Category B



The building for the Glasgow and Strathkelvin Sheriff Court, planned and built between 1972 and 1986, based on designs by the architectural firm Keppie, Henderson & Partners (KHP), is a monumental and significant example of Late Brutalism (see also page 25) and was an important public commission for a bespoke combined civil and criminal court building. It is an important transitional building that bridges Late Modernist megastructural and functionalist design and carefully tailored decorative interior. It was and remains the largest civil facility in Europe, with the ability to accommodate 3000 users per day.

The building evokes a fortified exterior with solid geometric and grid-like proportions, integrating highly functional multi-disciplinary court services. The blunt and late Brutalist monumentality and architectural forms are tempered by the application of high quality and luxurious materials, such as polished granite and exotic timber. The interior is simple, with minimal decoration, and employs mass, scale and light as artistic expression and as a deliberate contrast with the stark exterior of the building, thus emphasising its strength and security. The custodial areas are designed for function, privacy, speed of processing and visitor welfare.

The interior scheme clearly references the later designs of renowned Scottish architect

Charles R. Mackintosh, invoking a link to this famous past partner of KHP's predecessor, Honeyman & Keppie, while pointing towards a particularly Scottish trend in Postmodern design. Other influences on the Sheriff Court building include Denys Lasdun's major projects of the 1960s and early 1970s and international public commissions, such as the Boston City Hall (1962-67), by the architectural firm Kallmann, McKinnell & Knowles.

Architect: Keppie Henderson & Partners (lead architect: Richard De'Ath)

Civil and structural engineer: Ove Arup & Partners

Landscape architect: William Gillespie & Partners

Main contractor: Sir Robert McAlpine & Sons

Image © Scottish Court Service

Gala Fairydean Football Stadium

Nether Road, Galashiels, Scottish Borders

Listing upgraded to Category A

The Gala Fairydean football stand, built 1963 to 1965, is an outstanding work of Late Modernist Formalism in Scotland. The building, designed by the architect Peter Womersley (who also designed the Dingleton Boiler House featured on page 36) in cooperation with the engineering firm Ove Arup & Partners, is an important part of an international trend toward a more sculptural, aesthetic approach to architecture, abandoning pure functionalism and moving away from the earlier International Modernism of Le Corbusier.

The stand's substantial concrete canopy is cantilevered so that, when viewed from the pitch, it appears to defy gravity, balancing precariously on the thin back edge of the seating terrace. The building was described by *Architecture Today* in 1965 as a "geometrical composition of unusual interest and subtlety".

The Gala Fairydean Football Club was formed in 1908. The club played at Eastlands Park in Galashiels in 1919, moving to Nether Road in 1929. The club's first stand was demolished in 1963, and Womersley's futuristic but still rela-



tively modest 750-seat stand was opened in November 1964, at a time of increasing success for the club. The building has been altered slightly since then, including the addition of brick between the concrete columns to form an extension to the bar.

Architect: Peter Womersley

Civil and structural engineer: Ove Arup & Partners

Image © Walter Baxter

Colinton Mains Parish Church

223 Oxfords Road North, Edinburgh

Listed at Category B



Colinton Mains Parish Church, built 1952 to 1954, is a rare and unusual example of a post-war church building that has been influenced by rural vernacular architecture. The church is unique as an example of an entirely new building designed by Ian G. Lindsay, one of the foremost authorities in Scotland on conservation and restoration. Inspired by historic church architecture, particularly 18th century churches in Caithness, such as Reay Parish Church and Canisbay Parish Church, the church is a modern interpretation of traditional motifs with simple, pared-down geometric forms and a skilful blend of modern and traditional building materials.

The bright white render, contrasting with the slate roof and dominant square tower, makes the building a significant landmark in a post-war housing estate. A spacious interior is created by the lack of structural elements, through the use of a suspended vaulted ceiling. The L-plan of the original church was a consequence of the need to leave space on the site to construct church halls and other ancillary rooms at a later date.

The church's seating capacity is 425. However, flexibility of space was crucial in the original design. Timber pews were only provided for part of the church, with chairs filling the rest of the space, so that a small sanctuary for 100 worshippers could be accommodated around the pulpit.

Architect: Ian G. Lindsay & Partners

Image © Tom Parnell for the exterior photograph and Docomomo Scotland for the interior



Edinburgh Modernist Church Tours

Both photos were taken on a tour to visit *Edinburgh's Modernist Churches*, organised by Docomomo Scotland in 2011. Part 2 of the tour took place in 2013, and part 3 will come in 2015. Stay in touch for details!

More photos are available online at <https://flic.kr/s/aHsjy52sBp>

Demolition of Scotland's postwar Modernist legacy

Scottish Provident building

St. Andrew Square / South St. David's Street,
Edinburgh

Previously listed at Category B

Edinburgh's 1960s Scottish Provident building, an icon of architectural Brutalism, prominently located at the corner of St. Andrew Square and South St. David Street, is currently undergoing demolition, despite its listing at category B. Unanimous consent for the demolition of this outstand-

*North façade of Edinburgh's Scottish Provident building at St. Andrew Square
(Image © Tom Parnell)*



Scottish Provident building complex, and the 1930s corner building enclosed by the complex, under demolition, seen here on 13th July 2014 (Image © Docomomo Scotland)

ing building in the heart of Edinburgh's New Town Conservation Area and World Heritage Site was given by the City of Edinburgh Council earlier in 2014, despite a controversial debate in 2013 following vocal protests by conservation experts and heritage organisations, including Docomomo Scotland.¹ The building is being removed to allow Standard Life Investments to build a shopping centre with offices and apartments on the upper floors, due for completion in 2016.²

The new development is expected to incorporate in its façade towards St. Andrew Square some external features of the original building or, at least, to replicate parts of the existing building. Nonetheless, the Scottish architect Malcolm Fraser has described the demolition of this Brutalist masterpiece as “heritage crime in the making”.³

The Modernist office building was designed by William Leslie of Rowand Anderson, Kininmonth & Paul during the first half of the 1960s for the Scottish Provident, an insurance company, and erected between 1966 and 1969. Having to incorporate an existing corner building, the site of an L-shaped plan required an unusual solution. Particularly the main elevation towards St. Andrew Square was spectacular: with a projecting ashlar stair, with a service stair tower with fully glazed lower and upper sections, and with cantilevering office sections with glass curtain walling.⁴

Docomomo included the Scottish Provident building in 1993 in its list of Sixty Scottish Key Postwar Monuments.⁵ The building was subsequently listed in 1996, as “a very fine and early example of a modern commercial devel-

opment in an urban Edinburgh context.”⁶ It ranked on the 8th place in the list of *Scotland's 100 Best Modern Buildings*, created by the Scottish architecture magazine *Prospect*, in 2005, based on readers' voting.⁷ The Twentieth Century Society, a heritage lobby group, made the Scottish Provident building its *Building of the Month* for July 2005, describing it as Edinburgh's “most contextual and humane example of twentieth century architecture” and noting that, if the by then unoccupied building “cannot be saved in the heart of Edinburgh, a UNESCO world heritage site with one of the highest concentrations of protected buildings in the country, there is a serious flaw in the process of listing buildings.”⁸

Nonetheless, this outstanding document of Scotland's postwar architectural heritage is vanishing, despite a campaign of the World Monuments Fund which included three Brutalist buildings symbolically in its 2012 Watch List to highlight the risk to this particular type of Britain's heritage.⁹

References

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- ³ *Scotsman* news article:
<http://www.scotsman.com/news/malcolm-fraser-backbone-can-keep-provident-standing-1-3042623>
- ⁴ RCAHMS' building photos prior to demolition:
<http://canmore.rcahms.gov.uk/en/site/115000/>
- ⁵ Docomomo Sixty Key Scottish Postwar Monuments:
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- ⁶ Historic Scotland's listing description:
<http://data.historic-scotland.gov.uk/pls/htmldb/f?p=2200:15:0:::BUILDING:43348>
- ⁷ *Prospect's* 100 Best Modern Scottish Buildings:
http://en.wikipedia.org/wiki/Prospect_100_best_modern_Scottish_buildings
- ⁸ Twentieth Century Society's Building of the Month:
www.c20society.org.uk/botm/scottish-provident-building-edinburgh/
- ⁹ World Monument Fund British Brutalism Watch Site:
<http://www.wmf.org/project/british-brutalism>

This text has previously been published, with minor amendments, in Docomomo Scotland's July newsletter.



Fairmile Inn aka Hillburn Roadhouse

Biggar Road, Fairmilehead, Edinburgh

Not statutorily heritage-designated

Fairmile Inn, originally built as Hillburn Roadhouse, was a Modernist roadside public house from 1938. Demolished in early 2014, it was situated right next to the Fairmilehead exit of Edinburgh's City Bypass. The pub was designed by Thomas Bowhill Gibson (1895-1949), a local architect who designed several cinemas and public houses. The slightly curved part and the slated and tiled roof appear to be later additions, presumably from the 1970s. Ironically, the roadhouse had to go to make way for a new public house and new housing. The new public house was nearing completion, in November 2014.

For further information is available, please see:

[Dictionary of Scottish Architects](#)

[Photo of original building on RCAHMS Scran](#)

[Photos of demolition on Flickr](#)

Image © [beqi](#)



High-rise at Rosemount Street

Roystonhill area, Glasgow

Not statutorily heritage-designated

The City of Glasgow contains the highest concentration of tower blocks in the United Kingdom. Examples include the Hutchesontown estate in the Gorbals, the ten 20-storey blocks in Sighthill and the famous Red Road flats in Balornock (see below). Many of Glasgow's tower blocks are now earmarked for demolition as part of the city's regeneration plans. However, 96 tower blocks in Glasgow will also be refurbished during the next ten years. The continued demolition or refurbishment of Glasgow's residential towers also means the loss of material evidence of Glasgow's leading, yet disastrous role in postwar city and housing development.

For further information is available, please see:

[Photos of buildings and their demolition on Flickr](#)

Image © [D1gitAl Imagez](#)

Red Road flats

Barlornock, Glasgow

*Not statutorily heritage-designated;
included in Docomomo's Sixty Key Scottish
Postwar Monuments*

The demolition of the famous Red Road flats, the tallest social housing estate in Europe when they were built, continues. The first tower block was demolished in 2013.

In spring 2014, it was suggested to include the blasting of another tower block in the opening ceremony for the Commonwealth Games in Glasgow, in July 2014. This proposal led to an outcry by experts and the public alike and was shortly afterward withdrawn, officially on grounds of health and safety.

The demolition of the building complex continues with further blasting of buildings expected later in 2014.

Conservation projects in Scotland

Lothian Buses Longstone bus depot

Murrayburn Road, Edinburgh

The building contains offices for the actual bus garages on this site. These have been extended over the last two years. Lothian Buses used this opportunity to also repair and re-decorate its office block, with its lovely tower. The new white paint coat suits the building well and the added colour, in the firm's corporate colours, could easily have been as originally designed. A new clock was added to the tower (old photos show no sign of a tower clock). Although fancifully lit at night, even the clock blends in nicely with the whole appearance of this building refurbishment. Although never intended to be a big conservation project, it shows that a little bit of subtle

planning can bring a Modernist marvel back to new-old splendour.

The building looks like a proper Modernist 1930s design, yet, when searching through historic maps, it becomes quickly clear that the Longstone Bus Garage was only built after the Second World War, presumably completed in 1955. The building is located just next to the former Hailes Quarry, now a park. So it is not surprising to find that the bus depot was erected on the site of a former brickworks. The building is not heritage designated and now used by Lothian Buses, Edinburgh's locally owned public passenger transport firm.

Image © Carsten Hermann





National Library of Scotland buildings

George IV Bridge and Causewayside / Salisbury Place / Upper Gray Street, Edinburgh

The two main buildings of the National Library of Scotland, in Edinburgh, are currently undergoing renovation works. Both projects are managed by LDN Architects in Edinburgh.

The George IV Street building, prominently located in the centre of the Old Town, just off the Royal Mile, will be well known to those familiar with Edinburgh. The Category B listed building is yet an unusual gem: Its monumental appearance indicates a 1930s design. And, indeed, the design is from this period. But the Second World War halted the construction plans, and the building was only erected after the war, completed in 1956. Technologically interesting is the construction: a steel frame overlaid with stone. The current works include façade and roof repairs.

A very different beast is the library's Causewayside building, also referred to as Map Library. Now with only limited public access, the building functions as a giant book magazine. Completed in 1989, the building is roughly ten years older than the well known British Library in London. The NLS building, not heritage designated and sensibly extended in 1995, is of outstanding design, playing skilfully with its surroundings and its presence at two street corners. Unfortunately, the stone type used for the external cladding proved to be a disaster. The façade will now be reclad, and, at the same time, the technical building services will be overhauled.

Image © [Robin Stott](#)



William Robertson Building, University of Edinburgh

George Square / Windmill Street, Edinburgh

The renovation and extension of the William Robertson Building, for the College of Humanities and Social Sciences at the University of Edinburgh, is now complete. The original building, completed in 1970 and now category B listed, was designed by the architectural firm Robert Matthew, Johnson-Marshall & Partners, as part of a wider building ensemble, which includes the famous David Hume Tower. Both buildings are linked at basement level around a sunken courtyard.

Page \ Park Architects from Glasgow have managed the complete overhaul of the building, stripping it back to its concrete frame. The replacement fenestration matches nicely the original design. The interior has been heavily altered, by replacing the internal service zone, sandwiched between twin corridors, with a top lit promenade stair.

The building was also extended upwards, by adding a new roof storey, in the form of a glazed trim peeking over the edge of the original building. A similar extension had already been added in recent years to the neighbouring Adam Ferguson Building. The new storey provides work spaces with splendid views of the city and Holyrood Park. A new entrance to the basement level was also created by setting a solitary glass box into the stone steps, which lead up to the stone plinth, uniting this great building ensemble of Scottish Modernism.

Image © [Page \ Park Architects](#)

The recent Battle of Bannockburn Controversial Modernism rehabilitated

by Jan Haenraets

On the 23rd and 24th of June 2014, it will be the 700th anniversary of the Battle of Bannockburn, in Stirling. It will also be the 50th anniversary of the inauguration of the Modernist scheme at the commemorative site of the battle (Fig. 1), which is managed by the National Trust for Scotland (NTS), a non-governmental conservation outfit. As if that does not give plenty of reasons to celebrate, the new Battle of Bannockburn visitor centre also finally opened its doors on the 1st of March 2014 after over a decade of planning and fundraising efforts. The new visitor centre development was a partnership between the NTS and Historic Scotland, an agency of the Scottish Government, and was the ultimate result of a lengthy and painstaking process to upgrade the facilities in time for the 700th anniversary.

All of this makes it an opportune time to look back at the history of the commemorative features and visitor facilities at the site, the years of planning and challenges surrounding the site's redevelopment and the controversies regarding its Modern architecture and hilltop scheme.

The Battle of Bannockburn, a key battle of the Scottish Wars of Independence, was fought on the 23rd and 24th of June 1314. Against overwhelming odds, the Scots celebrated an unlikely victory over the English, led by King Edward II. The battle is now seen as one of the most important events to have taken place on Scottish soil and, in the Scottish psyche, stands for ideas of heroism, freedom, independence and nationalism. (Alexander and Cairns, 2002) The Borestone site is by

Fig. 1 *The rotunda and hilltop scheme at the opening for the 650th anniversary of the Battle of Bannockburn in 1964 (Image © Tom Scott / NTS)*

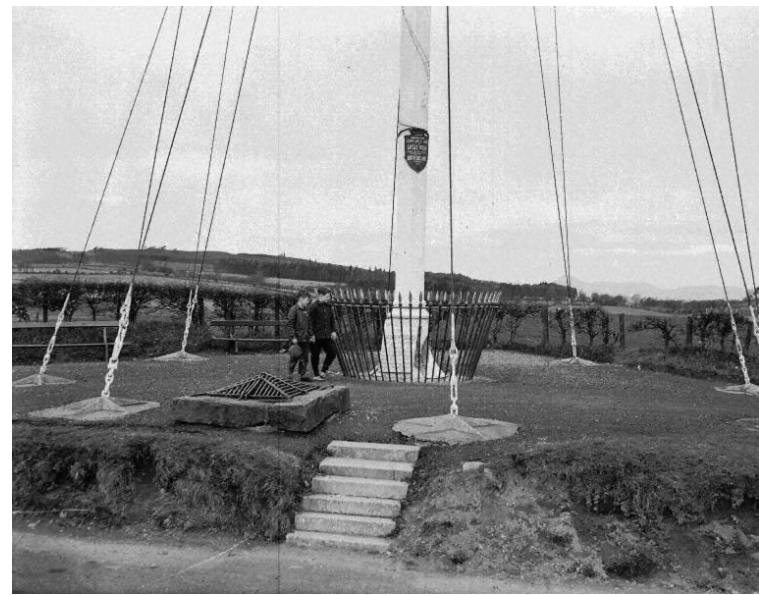


tradition the place were Robert the Bruce positioned himself on the 23rd of June 1314. By the early 20th century, the site was still an open field, with Brock's Brae Road running through it, along which the Borestone was positioned and where Dumbarton and Stirling Lodges erected a flagpole in 1870. (Fig. 2)

When, in the 1930s, Stirling Council planned to acquire the site for housing, this hallowed ground was saved by a National Committee and came under the management of the NTS, after its founding in 1931. In 1957, a new commemorative stone cairn was built by the Guildry of Stirling. With the 650th anniversary of the battle approaching, the NTS developed an ambitious, Modernist scheme, with new visitor facilities near the roadside, a concrete rotunda at the hilltop, encircling the flagpole and cairn, and nearby a bronze equestrian statue of King Robert the Bruce, by Charles d'Orville Pilkington Jackson. (see Fig. 1 above) The Queen unveiled the scheme on the occasion of the 650th anniversary in 1964.

Ambitions and failure of memorial project

By the 1990s, many were of the opinion that the by then much altered visitor centre was impractical, demanded high maintenance, was of poor 1960s design and was poorly positioned on the site. The grounds had an appearance of a public park and were used as such, and it was argued that the rotunda, an interpretative vehicle to channel the visitors' views and the site's most controversial structure, no longer carried out its original function, presented numerous management problems and detracted from the visitor experience. The overall presentation did not show the NTS in a good light and was called "unworthy of the national importance of the site in historic terms, and of those who gave their lives there" (Walker, 2004). Towards the late 1990s, some ideas had already been gathered for a new visitor centre, with funding applications to the Millennium funds campaigns that were running around that time in the United Kingdom. The removal of the rotunda was frequently raised in such planning meetings, but, with no funding materializing, no major developments occurred on the site. (Haenraets, 2010)



The Borestone and flagpole at Brock's Brae pre-1957 and prior to the addition of the cairn in 1957 and the 1960s hilltop scheme with the rotunda and statue of Robert the Bruce (Image © RCAHMS / SCRAN)

Fig. 2

In 2002, the NTS decided to launch a new major Bannockburn Battlefield Memorial Project to drastically redevelop the site. A competitive tendering process resulted in design proposals for a new state-of-the-art visitor centre with a battle theatre, iconic viewing tower, parkland with interpretative walks and artworks, reflecting the idea of the existing setting at the time of the battle. (Kliskey, 2004) Under these proposals, the rotunda, visitor centre, flagpole, cairn and existing landscaping layout would all be removed. (Fig. 3) The selected project consultants were Allan Murray Architects with John Richards Landscape Architects. A strong element of the selected concept was that the importance of the wider landscape was recognized as a potential strength of the new redevelopment of the site, with the project consultants and senior conservation Heads of Department at the NTS all advocating for the incorporation of a landscape masterplan as part of the proposals and interpretative emphasis of the project. (Haenraets and Bluhm, 2008)

The intention to redevelop the visitor facilities was in general welcomed by the wider public, but the intent to demolish the rotunda raised concerns amongst experts in architectural heritage of the 20th century.

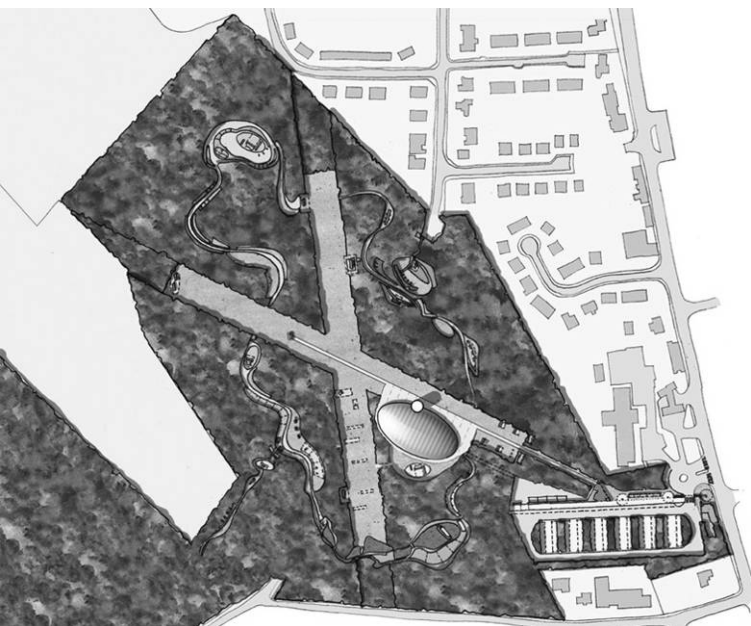
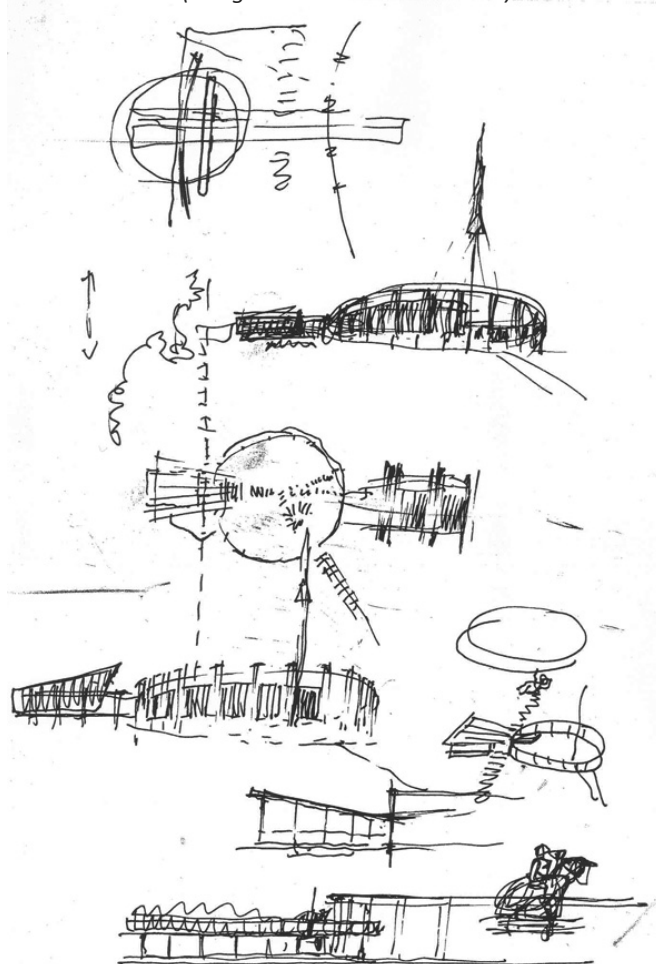


Fig. 3 In the first 2003 masterplan proposal for the site redevelopment of the Bannockburn Battlefield Memorial Project, the 1960s hilltop scheme and rotunda would be demolished with a new visitor centre and tower placed at the hilltop location. (Image © Allan Murray Architects and John Richards Landscape Architects)

Fig. 4 One of the original sketches by Sir Robert Matthew from ca. 1961-62 for a wooden rotunda, with the position of the statue of King Robert the Bruce, and a small interpretation centre attached to the rotunda (Image © Sir Robert Matthew)



Professor Miles Glendinning confirmed that by coincidence the original sketches by Sir Robert Matthew for the rotunda concept were discovered in 2003 amongst Matthew's papers in his private archives. (Glendinning, 2013) (Fig. 4) These archives were transferred around 2004 to the University of Edinburgh Special Collections. Sir Robert Matthew, co-founder of the RMJM architectural firm, is seen as one of the most renowned Scottish architects of the modernist era.

The sketches again awakened involved specialists to the fact that Sir Robert Matthew played a key role in the 1960s scheme. In response, Historic Scotland undertook a new investigation into the significance of the 1960s features and decided to 'fast-track' the hilltop features, including the rotunda but excluding the visitor centre, for listing at category A. The listing was seen as positive by key 20th century heritage experts, but comments were that it lists the structures rather than the concept and that a non-integrated listing of the landscape and the structures potentially goes against the philosophy of the 1960s vision. (Haenraets, 2010) Your author was also of the opinion that the listing not yet acknowledged the role of the site within the wider significance of NTS's 'Reception by the Roadside' programme. (Haenraets, 2010)

The team of the Bannockburn Battlefield Memorial Project, as a result, had no option but to adapt their redevelopment proposals. A new masterplan proposal was prepared, with the visitor centre repositioned and the rotunda, cairn and flagpole retained. (Fig. 5)

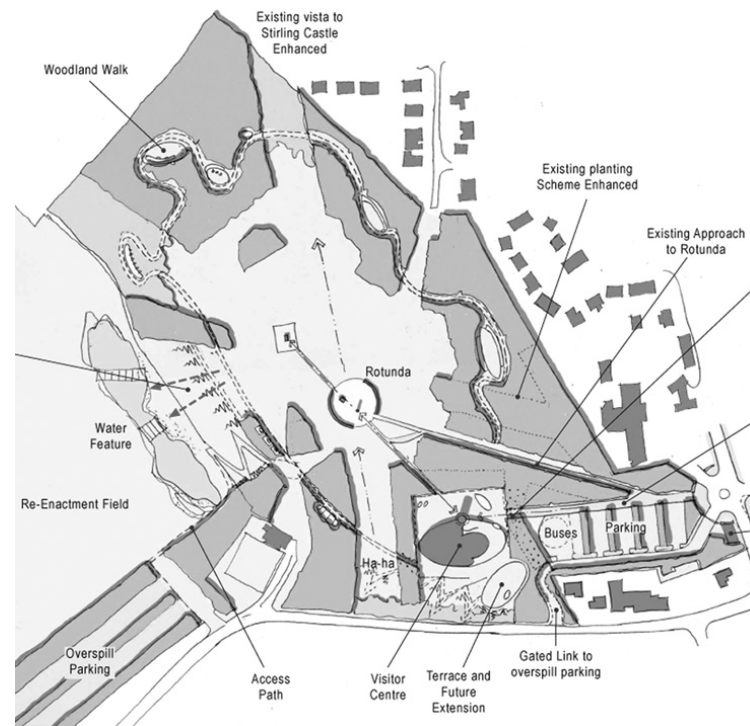
There was now a recognition that the rotunda was - within in the context of its time - a good effort to try and connect the site with the wider setting and actual battlefield. The team's new proposals set out to build on this by enhancing the visitor experience and integrating the rotunda into a more comprehensive experience, rather than making the rotunda and hilltop features the experience. The objective of this new approach was 'to re-engage the whole landscape, to bring the events out of the visitor centre experience into the landscape itself'. (Murray, 2014)

Nevertheless, given time restrictions, neither the project team nor the NTS did yet undertake further in-depth conservation surveys and research on the significance of these features, before the major funding applications went ahead. Ultimately, the Bannockburn Battlefield Memorial Project did ground to a halt, because of a failure to get the needed financial funding for the project.

An evaluation of the project and proposals was required. Several obvious factors appeared to have contributed to the failure of the project, including a funding-led approach, a poor understanding of the NTS's past development of the site, project management and planning shortcomings and the simultaneous (successful) fundraising for the NTS's Culloden Battlefield Project. The NTS also had opted for an interpretation-led redevelopment, as the property is seen as a key educational resource that attracts about 16,000 school children annually. Nevertheless, the NTS's project managers requested design teams to put design proposals forward under a competitive tendering process. This might have encouraged designs that favoured more landmark approaches, instead of resulting in more subtle proposals. As a result, it appeared that, instead of being landscape- and interpretation-driven, the project had become strongly design- and funding-driven. (Haenraets, 2010) It also appeared that the NTS lost control over budgets and individual aspects of the project, by appointing a consultant team, rather than relying more strongly on internal expertise and specialist advice and keeping stronger management control over external consultants. (Haenraets, 2010)

Understanding 20th century development

The halting of the project provided an opportunity for the NTS to study the history and evolution of the visitor facilities on the site and the significance of the Modernist scheme. However, no dedicated funding was allocated to this by the NTS, and, as a result, no major internal studies materialised. Nevertheless, a survey and historical research into the NTS's involvements at the site since the 1930s was developed by your author as part of a doctoral research. (Haenraets and Bluhm, 2008)



In the adapted 2003 masterplan proposal, after the listing of the hilltop features by Historic Scotland, the redevelopment proposals for the Bannockburn Battlefield Memorial Site now retained the hilltop scheme and rotunda, with the proposed new visitor centre and tower repositioned. (Image © Allan Murray Architects and John Richards Landscape Architects)

Fig. 5

This research investigated Bannockburn as one of the case studies for a study into the conservation of designed landscapes of the recent past. (Haenraets, 2010) This survey work was assisted by student and volunteer research and studied the 20th century design philosophy of the site, its evolution and layout. (Haenraets and Bluhm, 2008) The lack of a proper understanding of the 20th century layers of the site was seen as one of the fundamental shortcomings of the Bannockburn Battlefield Memorial Project by your author. (Haenraets, 2010)

From the survey, it became clear that the stone cairn was erected in 1957, after heated debates about proposals by Charles d'Orville Pilkington Jackson and William Kininmonth for a battle hall, recreation park with children's playground, cafeteria, tower viewpoint, diorama and stone statue of Robert the Bruce. (NTS, 1955) The more modest cairn was felt to be more appropriate, and local residents had strongly protested against a tower on the site. (Haenraets and Bluhm, 2008)

The research also investigated the 1960s scheme and concluded that it was part of the NTS's newly launched 'Chain-Link' programme of 'Road Halts', which would provide 'History on the Spot' across Scotland. (Lord Wemyss, 1962) This was at a time when tourist development plans and 'Reception by the Roadside' were being encouraged across Scotland. (Lord Wemyss, 1962) This confirmed that the Bannockburn scheme was part of a daring concept and innovative approach towards visitor centres – in many ways much like the Mission 66 campaign by the National Park

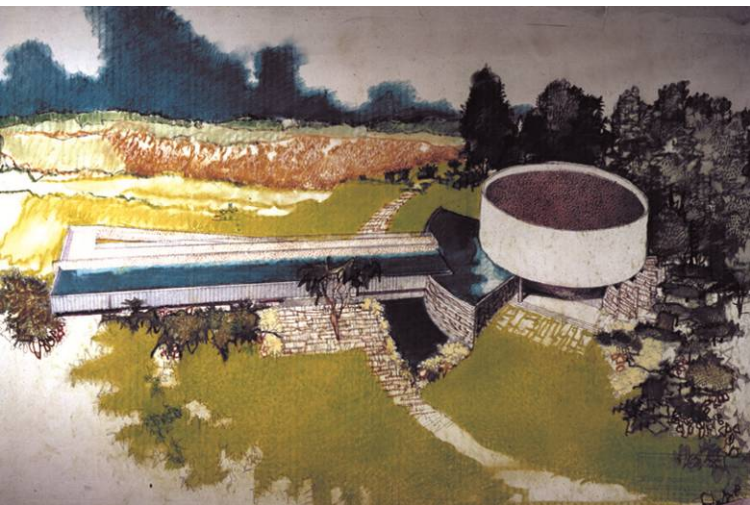
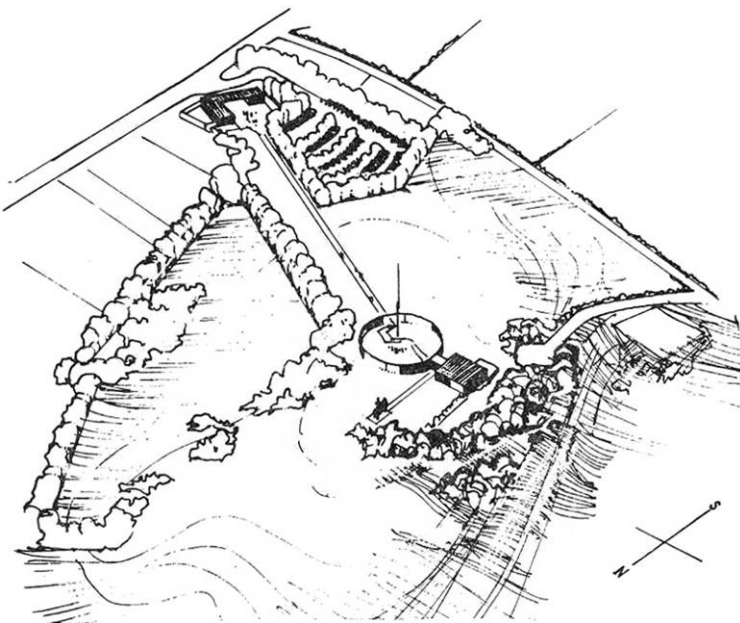


Fig. 6 Drawing from ca. 1961 of the Cyclorama centre at the Battle of Gettysburg, PA, USA, by Richard Neutra and Robert Alexander (Image © National Park Service, USA)

Fig. 7 A sketch illustration by Eric Stevenson from 1962 of the proposed hilltop scheme, which still followed Matthews sketch ideas with a small interpretation centre attached to the rotunda. The visitor centre near the roadside also illustrates the piazza idea as a starting point of the main axis to the Hilltop scheme. Plantations frame the main vistas from the rotunda. (Image © Stevenson / NTS)



Service in the United States. Concepts were often developed through collaboration between renowned artists, architects and landscape designers. The Mission 66 programme also resulted in many new visitor centres, with involvements by architects such as Richard Neutra, who designed the Cyclorama Building at the Gettysburg Battlefield. (Fig. 6) (Madrid French, 2004)

Within this philosophy, Bannockburn would become the gateway for visitors to Scotland and the sites of the NTS. (Stormonth Darling, 1960) Towards the 1960s, Pilkington Jackson and Kininmonth again put their ideas forward for new visitor facilities, a 50 feet tall viewing tower and the Bruce statue (Lord Elgin, 1960), but, in a controversial move, the NTS appointed Professor Sir Robert Matthew as project architect, with Eric Stevenson as assistant. Pilkington Jackson was only asked to sculpt the equestrian statue of the Bruce, while Kininmonth only got to design the statue's granite pedestal. The partnership between Matthew and Pilkington Jackson, as set up by the NTS, never seemed to have been an amicable one. (Haenraets and Bluhm, 2008)

In Matthew's concept for a hilltop scheme and roadside facilities, the visitors would arrive via a covered way at an open piazza, with a visitor centre, restaurant, hotel, shop and petrol station. This adding up to possibly Scotland's first service halt. (Fig. 7) From the piazza, a landscaped walk with banks of trees and shrubs would lead up to the rotunda. Planting had to screen views and create a feeling of informality with tree clumps, bushes and mown and scythed grass. Renowned landscape architect Frank Clark provided planting advice. (Stormonth Darling, 1962) A new technique of transplanting large semi-mature trees was used for a first time in Scotland during the planting project. There are also suggestions that Matthew's inspiration for the concept and rotunda came from Gunnar Asplund's Woodland Cemetery in Stockholm, much admired and visited by Matthew. The original visitor centre building was designed by Ninian Johnston (Fig. 8) and, only in a later phase, extended by the NTS, using the architectural services of Wheeler and Sproson. (Haenraets and Bluhm, 2008)

Another point of interest is that the rotunda at Bannockburn, the Cyclorama at Gettysburg and the Diorama at Waterloo, in Belgium, are all circular, interpretative structures and devices, each at a significant battlefield. For instance, the rotunda, initially, had interpretative panels against its walls, and the gaps provided real landscape views, like real interpretative windows that function like a 'diorama' or 'cyclorama'. The significance of such devices, their variations and how designs and designers influenced each other are a subject area which still demands further research. It is for instance documented that Pilkington Jackson and Kininmonth had visited Waterloo, when they proposed their 1950s Bannockburn plans for a battle hall, tower viewpoint, diorama and stone statue of Robert the Bruce. (NTS, 1955)

Matthew's original design for a timber rotunda (see Fig. 4 above) suggested a temporary stockade, as might have existed here during the battle for the 'wheeling action' by which the Bruce brought his troops out of concealment. (NTS, 1962) The research into the development of the project also confirmed that Matthew resigned from the project, with Eric Stevenson taking over as lead architect. (Haenraets and Bluhm, 2008) Stevenson modified the designs of the rotunda to reduce costs, and, as a result, concrete, a timber ring-beam and display panels were used. (Fig. 9)

The new Battle of Bannockburn Project

By 2008-2009, the NTS decided that a new attempt for the redevelopment of the Bannockburn site should be launched, given the rapidly approaching year of 2014, with the 700th anniversary of the Battle of Bannockburn. Scotland's ruling political party was at that time the Scottish National Party. They also looked favourable at the completion of a redevelopment project for the site by 2014, given the obvious iconic, Scottish, nationalistic symbolism of Bannockburn. For Scotland, 2014 is set to become a year full of key initiatives, closely linked to its identity and nationalism. For instance, 2014 will be the second Year of Homecoming celebration in Scotland; the Commonwealth Games will be hosted in



The original visitor centre by Ninian Johnson in ca. 1977, before the later 1980s extension was built (Image © NTS)

Fig. 8

The concrete rotunda in 1964 with interpretation displays, light gravel surfaces and the wooden ring-beam, at the unveiling at the 650th anniversary of the Battle of Bannockburn (Image © MacPherson / NTS)

Fig. 9



Glasgow from 23rd July to 3rd August; and, most significantly, the Scottish independence referendum will take place on 18th September 2014. The opening of new facilities at Bannockburn in 2014, therefore, fitted well in many (political) stakeholders' agendas, which is often the key factor in successful fundraising for projects of this scale and subject.

In light of this, it was no surprise that Historic Scotland, as a government agency, was instructed to establish a collaborative partnership with the NTS to successfully complete the new Bannockburn redevelopment project. This provided the needed impetus for the NTS to finally be in a position to move again forward with the project. The Heritage Lottery Fund also agreed to part-fund the new project with about £3.69m, while Historic Scotland committed £5m, bringing the total budget of the redevelopment to about £10m. (Ferguson,

2011) The aim was that a new visitor experience will offer a cutting-edge, immersive, digital experience and will re-establish Bannockburn as a key educational resource, culturally important place in Scotland and world-class tourist destination.

Since 2009, the new development plans were elaborated, while taking into account lessons learned from the previous, unsuccessful projects and some of the findings of the survey on the history of the development by the NTS of site in the 20th century. (Haenraets and Bluhm, 2008) For instance, the new project suggested the retention, repair and incorporation of the 1960s hilltop features in the new scheme. The new Battle of Bannockburn visitor centre was designed by the Edinburgh-based, architectural firm Reiach & Hall and was built near the car park and roadside, with the existing centre being demolished. Ian White Associates was the appointed landscape architect firm. The landscape plan respects the 1960s axis from the visitor centre to the rotunda (Fig. 10), while the new visitor centre echoes the 1960s piazza concept, as

Fig. 10 A site model from 2011 of the architectural proposals for the Battle of Bannockburn site, with the new visitor centre near the roadside and car park (Image © Reiach & Hall)



seen in the original concept. (see Fig. 7 above) In 2013, the rotunda was repaired and adorned with a new timber ring-beam, which incorporated a new poem that was selected through public voting. The bronze statue of King Robert the Bruce also received conservation works, and the flagpole has been repaired. (see article in the 2013 issue of *MoMo World Scotland*) The new Battle of Bannockburn visitor centre finally opened its doors on the 1st of March 2014.

Of interest is that, in the meantime, the National Park Service in the United States also redeveloped visitor facilities at the Battle of Gettysburg site and announced plans to demolish Richard Neutra's Cyclorama Building (see Fig. 6 above), even though it was listed on the National Register of Historic Places as a building of exceptional importance. (Madrid French, 2004) Many similarities in the controversies over protecting key 20th century features can be found between Bannockburn and Gettysburg. At Gettysburg, the proposals resulted in an outcry of key conservation organisations and the wider public, including by the Recent Past Preservation Network, Mission66, ReCyclorama (Madrid French, 2004) and the Neutra Institute for Survival Through Design (Haenraets, 2010). The Cyclorama Building was even included in the 2006 *Watch List* of the World Monuments Fund (WMF) of the hundred most endangered sites in the world. (WMF, 2006) All campaigns were however fruitless, as the Cyclorama Building, ultimately, was demolished in March 2013. This makes the successful protection and reinterpretation of the rotunda at Bannockburn possibly even more remarkable.

End note

Various factors, such as an antipathy towards architecture and landscape architecture of the Modernist period, a funding-driven approach, the poor understanding of the site's evolution, project management ignorance, combined with a process of maintenance decline, all contributed to shortcomings in the unsatisfactory redevelopment proposals of the initial Bannockburn Battlefield Memorial Project. The new research into the 20th century development of the site showed that there

was much more to the Modernist concept than initially appreciated, and the listing of the features meant that more attention was being paid to their protection. In addition, given that the new project had from the start a very tight and restricted budget, more modest proposals had to be developed. Positive was that the new Battle of Bannockburn project incorporated from the start the hilltop features and 1960s rotunda into the masterplan. Nevertheless, while the completed project achieved many objectives, a feeling remains that the project did much the same as before, by replacing a building that replaced the existing one and retaining a group of distant monuments. In doing so the project appears to have missed out on an opportunity to make greater use of the landscape to enhance the overall visitor centre experience and bring events out into the landscape, while creating a stronger connection of the commemorative site with the actual battlefield – as was suggested as part of the proposals for the initial memorial project.

As a general comment, it should be noted that while a Conservation Management Plan has been completed by the NTS, errors of understanding of the historic evolution continue to appear occasionally in documentation, particularly in the correct acknowledgement of designers and the attribution of work to them. Most importantly, historical designers, including Sir Robert Matthew, Eric Stevenson, Charles d'Orville Pilkington Jackson, William Kininmonth, Frank Clark, Eric Robson (NTS's Head of Gardens at that time), Ninian Johnston and Wheeler & Sproson, all made significant contributions to the 20th century scheme that we have inherited.

The retention of the hilltop scheme and repair of the rotunda now illustrates how valuable Modernist architecture and landscape schemes, which for years had been poorly maintained and as such became controversial points of discussion, can remain significant features at important heritage sites. The case study shows that to achieve this, it is crucial that the involved experts and decision makers allow international conservation methodologies to be implemented for not only the heritage of the past but also of the recent past.

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A summary of this article was presented at the annual conference of Docomomo Korea, held at the University of Seoul, South Korea, on 30th November 2013, under the title Controversial Modernism: Reinstating and Safe-guarding Architectural and Landscape Modernism at the Battle of Bannockburn Memorial Site.

Brutalism in Strathclyde

by Ross Brown

Today, even the most cursory internet search will provide seemingly infinite examples of recognisably Brutalist architecture from across the world, its often striking, sculptural forms depicted in invariably dramatic photography. While Brutalism's core characteristics are widely understood and generally agreed

upon, its actual definition and how it relates to, coalesces with and differs from other strands of Late Modernism is less well understood – not to mention its regional variations.

Brutalism is not exclusive to any particular building type or client sector. Nor is its



Fig. 1 *British Linen Bank, Glasgow, by T. P. Bennett & Son, 1972 (demolished 2013), view east from Royal Exchange Square: With bevelled precast concrete panelling in the manner of Marcel Breuer, this building is perhaps representative of modest, internationally influenced Brutalism across Strathclyde and Scotland. Persistent denigration, latter disuse and eventual demolition are, regrettably, equally typical realities of Scottish Brutalism. (Image © Ross Brown)*

expression constrained by any single material: much Brutalism in Strathclyde combines concrete with brick, tile, timber, metal and stone. And, occasionally, buildings using no exposed concrete retain a Brutalist character. The diversity of the style's application makes precise definition difficult, possibly prohibitively so. However, the recurrence of similarly exposed structural elements, visibly expressed construction and articulated, sculptural volumes represents a shared architectural vocabulary.

The most remarkable feature of Scottish Brutalism is perhaps its very ordinariness. In Strathclyde, there are few sculpturally extravagant or structurally experimental buildings and no works of 'High' Brutalism. Indeed, 'Everyday' Brutalism might be a more appropriate, descriptive label. But that is by no means to say that Scottish Brutalism is without merit or devoid of innovation. Rather, architects in Scotland –often with considerable skill and ingenuity– absorbed and adapted what international influences they saw appropriate, often developing rich visual languages and sometimes 'house styles' of their own. (Fig. 1)

Few, if any, architects ever referred to themselves as Brutalists or called their work Brutalism. Nevertheless, practically every practice in Scotland was, at some time between around 1961 and 1986, producing architecture with recognisably Brutalist characteristics.

Buildings by six of the most noteworthy practices are featured in the following pages: Garner, Preston & Strebel; Keppie, Henderson & Partners; Morris & Steedman; Walter N. W. Ramsay; Jack Holmes & Partners; and Roger-son & Spence.

These brief accounts are by no means exhaustive, but are intended to provide some impression of the quality and variety of quietly good, 'ordinary' Brutalism across Strathclyde.

"The study of this part of the Brutalist legacy is less popular than that of the style's origins and titans, but it is a crucial next step for historians and preservationists ... Vernacular Brutalism is where we find proof that Brutalism was more than a style practiced only by the privileged few; it was a useful, flexible, and dramatic style that was needed and frequently deployed across the country throughout the 1960s and 1970s. Our scholarly understanding of Brutalism, which rests so heavily on a small group of masters and their monuments, is only the first half of the story."

(Ribstein, 2013, p.117)

For more information about the ongoing **Scottish Brutalism research project**, or any of the architects and buildings featured in this article, visit the website <http://scotbrut.co.uk/>

Garner, Preston & Strebel

After winning the Dumbarton Central Area Redevelopment competition in 1960 (judged by Robert Matthew), the Surrey-based practice Garner, Preston & Strebel completed several projects in the town over the next decade and a half, although the scope of the original proposals (which included four 17-storey office towers and an elevated dual carriageway through-road) was only partially realised.

The first phase, completed in 1969, was the Shopping Precinct & Square (Fig. 2): a two- and three-storey complex of shops and offices straightforwardly executed in exposed, timber-shuttered, in-situ cast concrete frames



Shopping Precinct & Square, Dumbarton, by Garner, Preston & Strebel, 1969: Service yard behind the eastern half of High Street frontage (Image © Ross Brown)

Fig. 2

and exposed flint aggregate precast cladding panels. Despite successive alterations, painting and development of the town square, some Brutalist flourishes survive intact, including well-detailed, well-executed and aesthetically extravagant, in-situ cast concrete escape stairs, rainwater gargoyles, ventilation grilles and parapet balustrades.

To the northwest of the Shopping Precinct & Square lies Risk Street Housing (Fig. 3), a development of linear and point blocks of flats and maisonettes constructed in loadbearing brickwork and exposed timber-shuttered, in-situ cast concrete. Floor slabs cantilever outward to form access decks and canopies, with stepped edge beams expressed on gable elevations and articulated cylindrical refuse chutes providing a sculptural counterpoint to the otherwise restrained, rectilinear buildings.



Fig. 3 *Top* Risk Street Housing, Dumbarton, by Garner, Preston & Strebel, 1970: One of two six-storey flatted blocks (Image © Ross Brown)

Fig. 4 *Bottom* Masonic Temple & Hall, Dumbarton, by Garner, Preston & Strebel, 1974: Blind brick boxes, Brutalism without concrete (Image © Ross Brown)

The majority of dark purplish-brown brickwork remains unpainted, but all exposed concrete has at some point been painted. It is paradoxical that buildings routinely described as ‘robust’ are acutely sensitive to inappropriate cosmetic modification – painting alone can denude Brutalist buildings of their material qualities, often the central aspect of their architectural and artistic expression.

Slightly east of the town centre, beyond the understated Denny Civic Theatre by Alan Reiach, Eric Hall & Partners, is the mute and primarily brick Masonic Temple & Hall (Fig. 4). Bronzed glazing, distinctly coarser, brown brick and a substantial reduction in the use of exposed concrete (confined to the entrance canopy and rainwater gargoyles) betrays the progression of the elegant building’s architectural expression from the concrete-driven Brutalism of the late 1960s to the brick which dominated the Seventies in Scotland.

Keppie, Henderson & Partners

Beginning the 1960s with imaginative, Scandinavian-influenced, brick Modernism, the expression of the later postwar work of Keppie, Henderson & Partners gradually became more explicitly Brutalist towards the end of the decade and throughout the 1970s. Among the most prolific of Scottish Brutalists, the practice secured repeat commissions from a number of institutions, notably Jordanhill College of Education, Glasgow School of Art, the University of Glasgow and the Western Regional Hospital Board.

The Student Amenity Building at the University of Glasgow (Fig. 5), demolished in 2013, represents the transition between the practice’s ‘soft’ Modernist and ‘hard’ Brutalist architectural expression. The handmade, long-format bricks and copper cladding of their Aalto-esque Foulis & Crawford Buildings remain, but the form and elevational treatment is altogether more abstract, and its cardboard-shuttered, in-situ cast concrete piloti and exposed flint aggregate precast panelling signal a shift towards Brutalist expression of structure and material. The university’s Rankine Building (see image on back cover), where boldly projecting, substantially cantile-

vered and ostensibly paired in-situ cast concrete beams visibly support chunky white, exposed aggregate precast panels, is of note, although unloved and poorly maintained.

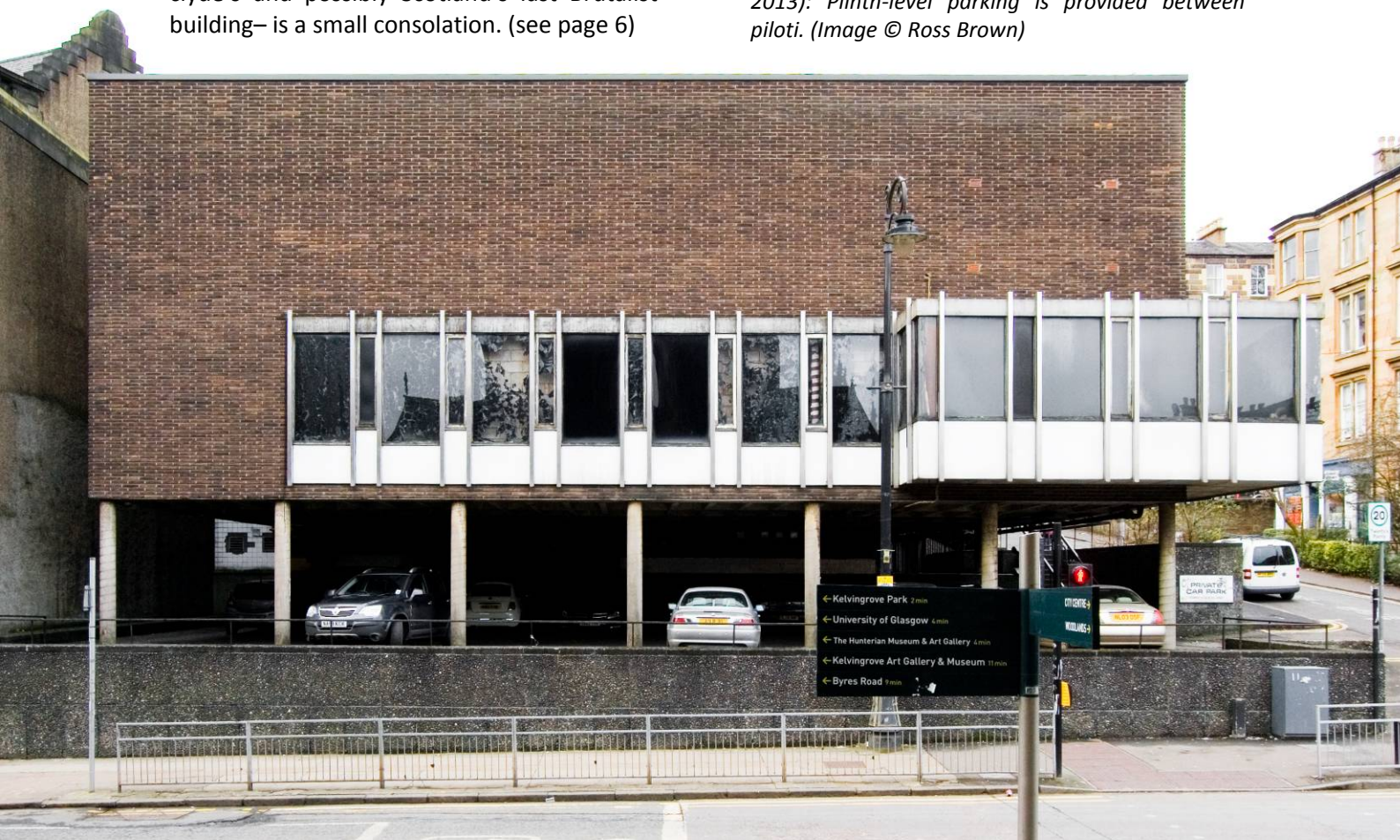
Later works, namely the Henry Wood Building, Gartnavel General Hospital and Western Infirmary Accident & Emergency Department, possess the functional expression, formal articulation and structural exhibition of building elements common to mainstream Brutalism. The practice's exposed, in-situ cast concrete is perhaps without peer in Strathclyde, as demonstrated and still visible at the Bourdon Building of the Mackintosh School of Architecture (Fig. 6 and image on front cover). The formerly neighbouring Newbery Tower's unique combination of timber-shuttered and broken-ribbed concrete, however, is regrettably lost.

A number of Brutalist buildings by Keppie, Henderson & Partners have already been demolished, and, with the University of Strathclyde's disposal of its Jordanhill Campus, the impending closure of the Western Infirmary and the University of Glasgow's ongoing estate renewal, several more are sure to follow. The recent Category B listing of the Sheriff Court of Glasgow and Strathkelvin – Strathclyde's and possibly Scotland's last Brutalist building—is a small consolation. (see page 6)



Bourdon Building, Glasgow School of Art, by Keppie, Henderson & Partners, 1979: The timber-shuttered concrete is particularly well executed. (Image © Ross Brown) **Fig. 5**

Student Amenity Building, University of Glasgow, by Keppie, Henderson & Partners, 1965, (demolished 2013): Plinth-level parking is provided between piloti. (Image © Ross Brown) **Fig. 6**



Morris & Steedman

Better known for their pioneering private houses, the practice of Morris & Steedman are also responsible for several, notable Brutalist buildings, some of which are superbly executed in off-white, structural precast concrete and share something of a family resemblance.

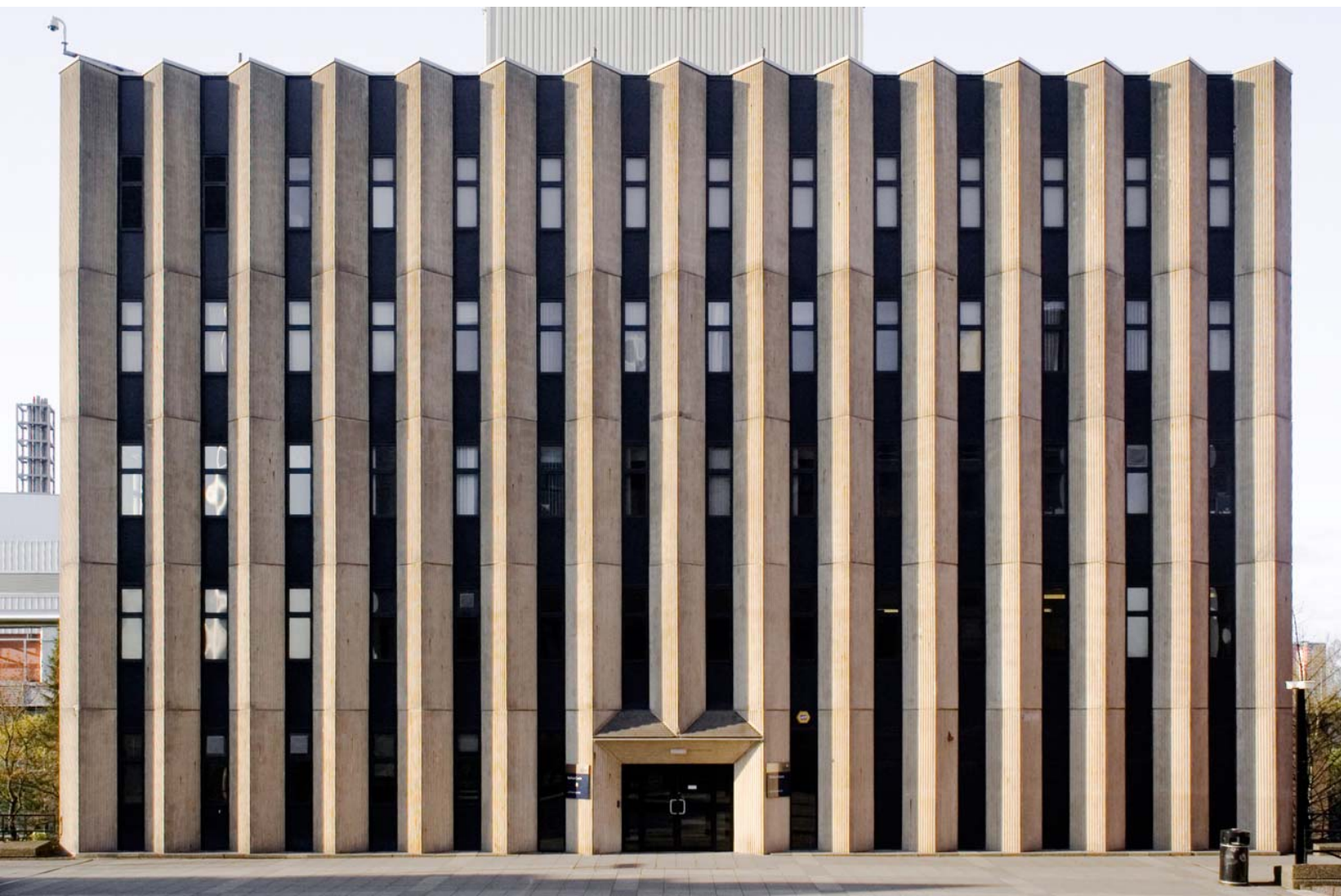
The Wolfson Centre for Bioengineering at the University of Strathclyde obliquely expresses its highly serviced nature through 'chevron-shaped' peripheral service risers of off-white 'corrugated' concrete. (Fig. 7) These precast units support coffered, in-situ cast floor slabs around a circulation and service core. The unusually robust superstructure met the clients' requirement for minimal vibration to protect

sensitive laboratory equipment. The precast units were manufactured by Fram Precast (Scotland) Ltd. in Paisley and contain Strathblane 'quartzag' aggregate, much of which is now pleasingly visible on the weather-exposed southwest faces of individual corrugations.

The practice also designed two Esso Motor Hotels in Scotland. The earlier, in Edinburgh, was later twinned in the west, next to the then newly completed Erskine Bridge. (Fig. 8)

Fig. 7 *Below* Wolfson Centre for Bioengineering, University of Strathclyde, Glasgow, by Morris & Steedman, 1971 (listed at Category B 2012): Five-storey south elevation (Image © [Ross Brown](#))

Fig. 8 *Right* Esso Motor Hotel, Erskine, by Morris & Steedman, 1972: The hotel entrance is located beneath the overhanging gable. (Image © [Ross Brown](#))



An elevated slab of hotel rooms with panoramic views up and down the Clyde boldly straddles low, brick-clad volumes containing communal facilities, function rooms and ancillary accommodation. The blind gable ends of the raised block cantilever over massive, circular-section, in-situ cast concrete columns. Off-white, profiled precast panels (again manufactured in Paisley by Fram Precast) are also distinctive, particularly sloping spandrels which double as solar shading.

The recent listing of the Wolfson Centre at Category B (along with its neighbour, the School of Architecture by Frank Fielden & Associates) is a welcome development. However, the deteriorating condition, inappropriate alteration and potential demolition of other striking buildings by Morrison & Steedman (including their former General Accident Office in Edinburgh and Student Centre at the University of Edinburgh) evoke an all too recurrent theme of Scottish Brutalism.

Walter N. W. Ramsay

The universal appeal of Brutalism as a style of architecture and method of construction to architects practising at the time is particularly well demonstrated in the work of Walter Neil Wilson Ramsay, who developed an unmistakably Brutalist language of brick and in-situ cast concrete over several commissions for the University of Glasgow – a decade after designing the stylistically antithetical, stone-clad Modern Languages Building.

A paradigm of Brutalist architectural expression, exposed structural frame and non-structural infill was refined by Ramsay at the Queen Margaret & Dalrymple Halls of Residence. Of particular interest is the projection of brickwork a few inches proud of the face of the concrete frame. This distinctive detail can still be seen at the sole-surviving escape stair at the Dalrymple Hall Annexe (Fig. 9), where the straightforward manner in which this miniature cantilever is achieved can be fully appreciated: by introducing one 'header' course for every three 'stretcher' courses.

This is an ingenious Brutalist application of the traditional English Garden Wall bond, an



Above Dalrymple Hall Annexe, University of Glasgow, by Walter N. W. Ramsay, 1965/78: Brick and concrete rear escape stair (Image © Ross Brown)

Fig. 9

Centre Lister Hall, University of Glasgow, by Walter N. W. Ramsay, 1975: view from southwest (Image © Ross Brown)

Fig. 10

Bottom Precast oriel window at Lister Hall (Image © Ross Brown)

Fig. 11



economic alternative to the English bond which alternates header and stretcher courses. The use of the structurally inferior English Garden Wall bond obliquely signifies the non-loadbearing nature of the grey 'dockra' facing brick – an important qualification in Brutalist structural expression. Recessed glazing within the same frame openings fully expose brickwork reveals, the full-brick depth of which provide the all-important visual weight.

By contrast, Ramsay's later Lister Hall (Fig. 10) is representative of the 1970s' gradual move towards vernacular architecture: conventional fenestration, pitched roofs, visible downpipes and U-shaped building footprint, surrounding a courtyard. However, timber-shuttered, in-situ cast concrete stairwells and precast win-

dow units (Fig. 11) erupt from otherwise reticent, roughcast volumes of the building proper. Their succinct expression of material, construction and function qualify this curious, confusing building as an example of Scottish Brutalism.

Jack Holmes & Partners

Prior to diversifying into local and regional development planning, the practice of John ('Jack') Charles Holmes and his wife Marjorie Kirsteen Borland designed several notable buildings bearing unmistakably Brutalist characteristics.

Anniesland Cross Housing (Fig. 12), the only listed residential tower block in Scotland, owes much to the work of the London County Council Architects' Department, but, contrary to popular belief, little to that of Ernő Goldfinger (other than perhaps the projecting, articulated volume at the top of the free-standing stair and lift tower). Although now obscured by light-grey paint, the in-situ cast concrete tower and crosswalls were originally left as struck from vertically orientated timber shuttering. Judging from the consistency in patterning to each lift, it seems that a single formwork assembly has been repeatedly used for the entire height of the building: possibly a variation of the 'Prometo' method of high-rise, slip-form concrete construction.

Wyndford Primary Schools (Fig. 13) are uncommon examples of heavyweight brick and in-situ cast concrete construction in primary education across Strathclyde, where visually lightweight construction and prefabrication seems to have been more common throughout the 1960s and 70s. The schools' concrete frames are generally expressed externally and sit flush with warm-coloured facing brickwork. An ingenious, rebated column detail enables uninterrupted spandrels and walls, capped with precast concrete sills. Cantilevered parapet beams allow generous returning corner windows in places, and the frame itself pleasingly extends beyond the building envelope to shelter bicycle stores. The practice designed a similar school at Carbrain in Cumbernauld.

Fig. 12 *Anniesland Cross Housing, Glasgow, by Jack Holmes & Partners, 1969, (listed at Category A in 1996): Tower from southwest (Image © Ross Brown)*



Regrettably, Clydeway Industrial Centre by Jack Holmes & Partners was comprehensively over-clad and redeveloped as 'Skypark' sometime in the late 1990s, only shortly before which it had been named as one of Docomomo's 60 Key Scottish Monuments. (Docomomo, 1993) Nevertheless, the (now shiny) megastructural complex, built to accommodate industry displaced by the comprehensive development of the area around Anderston Cross, remains "an emphatic traffic-architecture landmark alongside the Clydeside Expressway". (Glendinning, 1997, p.173)

Rogerson & Spence

Robert W. K. C. Rogerson (who, as a sole practitioner, designed Glasgow's Typographical House and was placed third in the Dumbarton Central Area Redevelopment competition) began designing Brutalist buildings in partnership with Philip Spence sometime during the 1960s. Rogerson & Spence designed three public libraries for the Corporation of Glasgow and refurbished several others, including a number of the Edwardian Carnegie Libraries designed by James Robert Rhind.

Their first, Cardonald District Library (Fig. 14), is a strong, restrained and little-altered set-piece. Regimented elevations of alternating exposed granite aggregate precast concrete panels, full-height glazing and expressed precast concrete columns leave no mystery as to the building's function. Internally, the double-height reading spaces are uncommonly generous, and textural interest is provided by buff-coloured brickwork, forming the internal leaf of the exterior panels. (Fig. 15)

Hillhead Public Library (Fig. 16) is a later and larger version of the Cardonald prototype. The underlying organisation remains, but its increased size allows the provision of two function halls on the first floor along the Byres Road elevation, accessed via a central stairwell. Circular-section precast concrete columns here are not expressed on elevations as at Cardonald, but are offset internally, centred on window openings. The aggregate of Hillhead's precast panels is smaller and has a subtler overall effect than the unusually large fragments at Cardonald.

The latest and perhaps least successful of the three is Ibrox District Library. (Fig. 17) The exterior is largely of brick rather than concrete, reflecting the eschewal of 'visual' concrete beginning in the late 1970s (although deep,



Above Wyndford Primary Schools, Glasgow, by Jack Holmes & Partners, 1966, (partly demolished 2009): Classroom wing with expressed stairwell and water tank housing (Image © Ross Brown) **Fig. 13**

Centre Cardonald District Library, Glasgow, by Rogerson & Spence, 1970: Paisley Road West elevation from north (Image © Ross Brown) **Fig. 14**

Bottom Reading room interior of Cardonald District Library (Image © Ross Brown) **Fig. 15**



exposed aggregate fascia panels and expressed precast columns remain). Articulated, canted stairwells and blind volumes are also a departure from the formal reticence of the library's predecessors. Indeed, it has much in common with Holford Associates' most expressive surface station for the contemporary redevelopment of the city's subway at nearby Govan.

Rogerson & Spence were also commissioned by the Corporation of Glasgow to design the surface sheds at both Dalmarnock and Shieldhall Sewage Works. The latter is of particular

interest: It appears to be an exposed frame of precast concrete with freestanding columns, behind which full-height panels of engineering brick alternate with metal-framed obscure glass, all capped by continuous clerestory glazing beneath repeating concrete barrel roofs.

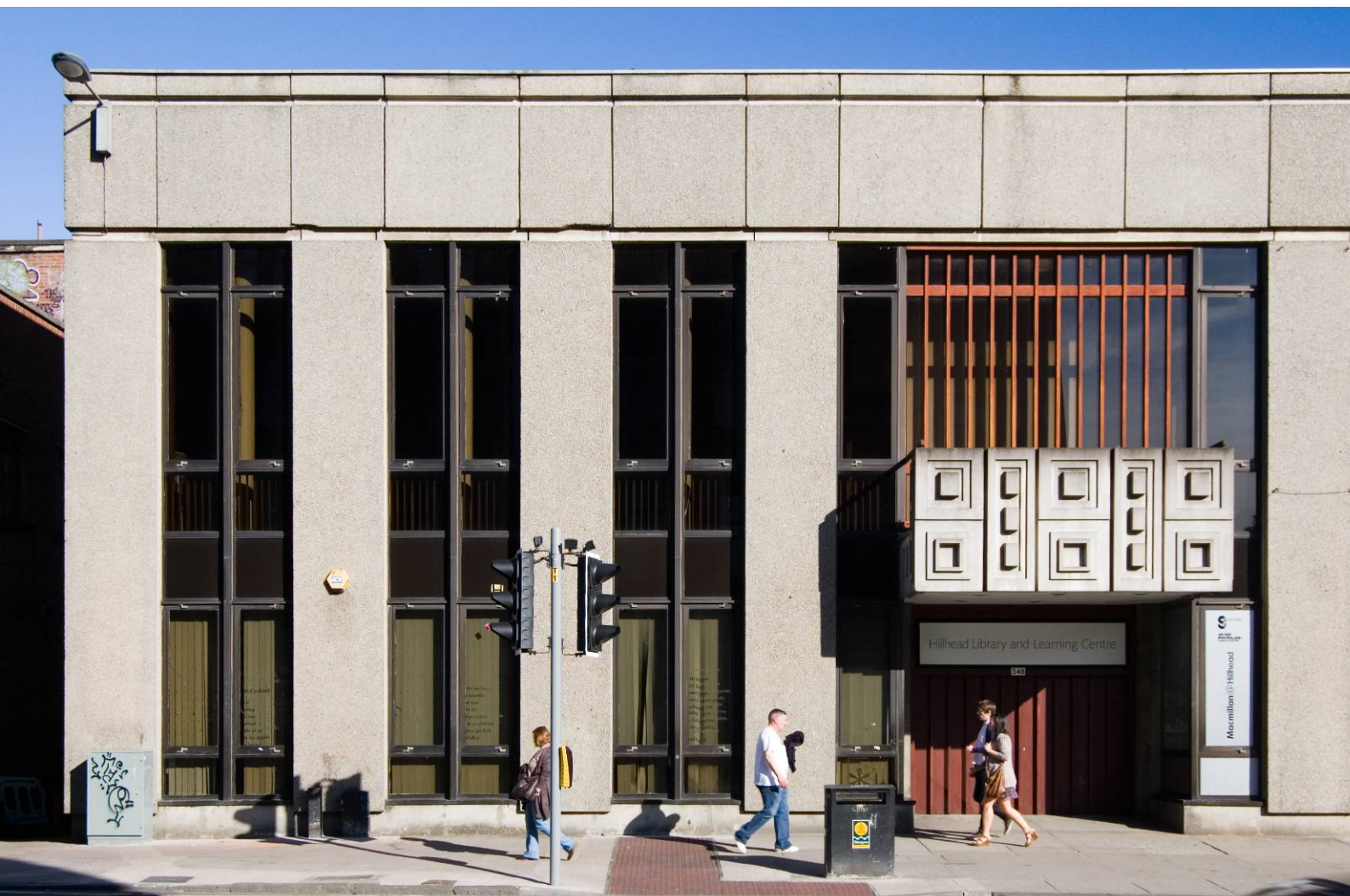
As a group, this practice's work can be read as theoretical exercises in three-dimensional composition of elevations through varying the arrangement of structural frame, non-structural infill and glazed openings – a central concern of much Brutalist architecture.

Ross Brown is a postgraduate research student at the Department of Architecture of the University of Strathclyde. At time of writing, he is concluding the Scottish Brutalism research project, which aims to map, document and critically assess Brutalist architecture across Strathclyde. Illustrated articles and

building studies are periodically published on the project website, which is the principal means of dissemination for the project. Project related news is also published on Twitter.

<http://scotbrut.co.uk/>
<https://twitter.com/scotbrut/>

Fig. 16 *Hillhead Public Library, by Rogerson & Spence, 1974: Byres Road elevation (Image © Ross Brown)*



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A full list of organisations, publications and resources consulted over the course of the research project is available on the web page <http://scotbrut.co.uk/project/bibliography/>

For detailed sources of information concerning individual buildings, see the 'References' tabs in building studies published online at <http://scotbrut.co.uk/scotbrut-archive/>

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Please see the following websites for further information about Dr. Calder, Dr. Charley and Mr. Cassell respectively:

<http://twitter.com/BrutalConcrete>
<http://www.jonathancharley.com/>
<http://alastaircassell.co.uk/>

This article has been excerpted from a draft submission of the Scottish Brutalism research project and contains material previously published on the project's website.

*Ibrox District Library, by Rogerson & Spence, 1978: Fig. 17
Principal public approach (Image © Ross Brown)*



Westfield Court – Edinburgh’s first modern high-rise flats

Clive B. Fenton

As the train from Glasgow approaches Edinburgh’s Haymarket Station, *MOMO World Scotland* readers looking to the south will have noticed the convex rear façade of an eight-storey building rising above its neighbours. Known locally as the ‘Banana Flats’, because of its narrow, crescent plan, it has the reputation of containing the warmest council-owned dwellings in the city. This is Westfield Court, completed in 1952 and Edinburgh’s first 20th century, multi-storey block of flats. The story of how the building came to be erected provides a good account of the prevailing conditions of the early postwar period, including the eagerness of a Conservative local authority to embrace the broad collectivist consensus of the time to enact their

new powers to build social housing on an unprecedented scale.

The story of Westfield Court actually begins in the 1930s and has a very local flavour. The Gorgie district, situated a couple of miles west of the city centre, had begun its transformation from rural to industrial in the 1980s. As it became criss-crossed with railway tracks, the tall chimneys of breweries and distilleries quickly followed. By the end of the First World War, it had print works, mills, chemical works, iron foundries, locomotive works – essentially workshops and factories of every description. In between all of this industrial activity, terraces of workers’ tenements had been inserted. During the 1920s, these overcrowded and polluted dwellings were deemed obsolete, badly sited and fit only for demolition. But it was important to keep the large work force lodged conveniently for Gorgie’s industry. Consequently, Edinburgh’s local authority, then the Edinburgh Corporation (now the City of Edinburgh Council),



Fig. 1 *The more commonly known rear elevation of Westfield Court, with later, unfortunate paint scheme (Image © Margaret Ferguson Burns)*

acquired farmland further to the west, at Saughton, and began a suburban development consisting of semi-detached, cottage-type houses and long, low rows of modern tenements with generous provision of gardens, open green spaces and playing fields. Schools, churches, libraries and shops were also provided for this westward extension of the city.

It was at this time that Alexander Glass, a local greengrocer turned property developer, started acquiring land between the Victorian industrial throng and the new suburb. His first building ventures in 1934 and 1935 were modelled on the traditional tenement type, but with a higher standard of accommodation and facilities, executed in masonry and steel in a general classical idiom. As these were on the main Gorgie Road, a busy shopping street, retail units were placed at ground floor level, sheltering behind arcades that support continuous balconies at the first floor. Glass commissioned the established Edinburgh architects John Ross McKay and Reginald Fairley for these jobs.

Glass sold a plot of land behind his building at Balgreen to a wine and spirit merchant, who built the Wheatsheaf Inn there – an early work of the renowned Scottish architect Robert Matthew. And, adjacent to his building at Westfield, where he created a new street named Alexander Drive in his own honour, a plot was sold to Poole, a family of cinema developers and owners, to build the Roxy Cinema, still surviving but no longer in cinematic use. Glass still had about 4.5 acres of land at Westfield behind his 1935 block, and his next proposed development was far more ambitious than his previous ones. He commissioned the Kirkcaldy-based architectural practice William Williamson & Hubbard to design three concrete-framed, seven-storey blocks containing 170 flats. Henry Hubbard (also known as Harry) had been chief draughtsman for the architect Robert Lorimer and had been working for him on the Scottish National War Memorial project. But with the outbreak of the Second World War, the housing scheme was shelved – along with most other building projects.



Top: Balcony above one of the entrances with original lettering (Image © Margaret Ferguson Burns)

Fig. 2

Bottom: Northeast facing part of the curved front elevation towards Alexander Drive (Image © Clive B. Fenton)

Fig. 3

A grand programme of modernisation

The new Labour government of 1945 promised 'Food, Work and Homes' and 'A grand programme of modernisation'. However, shortages of building materials and manpower entailed rationing, with priority given to local authority housing through a strict allocation of building licenses, which were necessary at the time to purchase building materials. Meanwhile, non-traditional construction and experimental high-density schemes were encouraged and subsidised.



Fig. 4 *Southeast facing part of the curved front elevation towards Alexander Drive (Image © Clive B. Fenton)*

The immediate prospect for private developers appeared bleak, especially when their land assets began to be plundered by local authorities, using compulsory purchase orders. Many took the initiative and offered to sell their land to the authorities in return for contracts to build social housing. Such was the case at nearby Hutchison, where the builder James Miller relinquished a large plot of land for the contract to build four-in-a-block dwellings for the City of Edinburgh. Thus, it was that Glass approached the city's Corporation in February 1946, offering the site of his latest scheme on the condition that the Corporation uses the plans already prepared by his architects, pay their fees and commence building before the end of 1946. The Corporation's Housing Committee found this opportunity to realise a subsidised, experimental scheme attractive and recommended acceptance, subject to the approval of the Department of Health

(Scotland). But the department recommended deferral, because it might prejudice the future city development plan being prepared by Sir Patrick Abercrombie, in which Gorgie would be zoned for industry from Haymarket to Westfield. Deferral would have been fatal to the deal, but, by means of political lobbying, this objection was eventually withdrawn.

At the end of the year, Williamson & Hubbard began their dialogue with the department's architects to create an experimental scheme embodying the ideals of the nascent 'Welfare State' and tenets of progressive architecture. Intriguingly, it began to evolve into a model of community living at the same time as Le Corbusier was designing his Unité d'Habitation for Marseille, France. First to go was the idea of three separate blocks in the interests of natural lighting and open green space: Three blocks would have entailed a higher density per acre than recommended by the Department of Health (Scotland). Besides, there was a bowling green in the centre of the site, which the Corporation wished to be retained. And, there was a row of ancient houses on the site, known as 'the crescent'. This was actually the original village of Gorgie Mills and, though condemned as unfit, demolition was to be deferred in view of the housing shortage. In the new building, different housing needs were to be taken into account: families, the elderly and single women. Flats for the elderly were, for example, to be located on the lower floors. Solid fuel fireplaces in flats were eschewed at the time in favour of space heating and hot water provided from a central heating chamber in the basement. Other innovations included: separate kitchen and bathroom for each flat; a pram cupboard and a balcony for 'airing children' for each

Fig. 5 *Curved front elevation towards Alexander Drive (Image © Clive B. Fenton)*



family flat; refuse chutes; gas incinerators for waste materials; clothes-drying cupboards; and a communal garden with drying greens. As the building was to house a community, a partial 8th floor was to contain a nursery school and roof-top playground and with social meeting rooms – and even a ‘chapel of rest’!

When news of the forthcoming scheme spread, coal merchants and funeral directors made anxious representations to the Corporation, foreseeing a gradual erosion of their business in the postwar city, and the chapel of rest was subsequently omitted to save space.

The gleaming white Westfield Court with all its modern conveniences appeared as the beacon of a new age in Gorgie. The first flats, ready in the summer of 1951, were eagerly sought after, as the tenants marvelled at the lifts and at being freed from the chore of tending fires. The final accommodation consisted of: 72 flats with four rooms, two flats with two rooms (for the boiler-men) and 14 small flats for single people, having one room and a bedroom recess. The structure employed a reinforced concrete frame, with ribbed concrete floors and roof, and external cladding with ‘Orlit’ slabs, pre-cast concrete units, while the residual detailing in a mix of Art Deco and classical styles betrayed its pre-war conception. A relief panel in the recently popular Romanesque Revival style, by the Scottish sculptor Hew Lorimer, above the main entrance, provides a finishing touch.

Significantly, an operating report from 1954 indicated that the daily consumption of hot water was 60 gallons (ca. 275 litres) per household. With tenants paying an annual heating tariff of £36 13s 5d each, the Corporation was subsidising them to the tune of £648. District heating was therefore dropped from a proposal for similar building block planned for Blackhall, in another part of the city, and from all subsequent schemes, despite the architectural profession’s advocacy of this method as the most efficient means of heating.

Today, Westfield Court does not gleam quite so brightly. Proximity to a distillery caused blackening of the cladding slabs, and the elevations were painted in the 1970s. This unfo-



Relief panel by sculptor Hew Lorimer above main entrance (Image © Margaret Ferguson Burns)

Fig. 6

tunate application of colours included a giant orange-brown arcade, traced onto the rear elevation, which contradicts the post and lintel structure and the balconies on the front in the same tint. Sadly, the extremely popular nursery school was closed in 2010, due to concerns about evacuating children from the 8th floor in the event of fire. Nevertheless, Westfield Court remains, although not listed, a landmark building, emblematic of its era and a warm and desirable residence.

Clive B. Fenton is an Edinburgh-based architectural historian and Secretary of Docomomo Scotland. For his Ph.D., he researched the Modernist architecture of the George Square campus of the University of Edinburgh.

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Dingleton Boiler House – Redeveloping a Modernist icon

by Rebecca Wober

What is that? An art gallery air lifted from Tokyo? An oversized Tony Cragg sculpture? An outsized concrete chemistry set? The good folk of Melrose in the Scottish Borders could be forgiven for wondering as they round the corner of a leafy road on the outskirts of the picturesque, mediaeval abbey town. It is a light industrial building by the architect Charles Peter Womersley (1923-1993) that heaves into view (Fig. 1), standing on the perimeter of a former Victorian psychiatric hospital – Dingleton Hospital, formerly known as the Melrose District Asylum. Womersley's concrete building, completed in 1978, won the Financial Times Award For Industrial Buildings in that year (Oh, bring back the award, FT!), and, what is more, Womersley also remodelled areas of the Victorian building, designing a chapel, restaurant and public area for the most forward thinking, liberal institution of its times, right at the forefront of psychiatry and practice. When the hospital, a standard Victorian arrangement, was converted into flats in the early 2000s, Womersley's boiler house was left with a 'question mark' hanging over its head, until I visited it with Gordon Duffy of Studio DuB and he later dreamt up a scheme to give it new 'life'. (Fig. 2 to 4) I have been researching Womersley's life and work, and it had become common for me to drive or cycle around Britain – often without even a postcode as a guide – tracking down 'Wom buildings', instantly recognisable when you see them. But even I was surprised

when a few weeks later I saw overmarked plans in Gordon's office for change to residential use.

Not long after this, Gordon proposed the boiler house for 'listing', together with the Gala Faireydean Stadium in nearby Galashiels, in an effort to protect the buildings for the future. Both buildings were subsequently listed at category B by Historic Scotland in a general review of Womersley's work, putting him more firmly amongst the canon

of Scotland's Modernist architects, such

as Morris & Steedman and Gillespie, Kidd & Coia. (The

listing of the stadium has been upgraded to category A in 2013 –

see page 7.) Womersley really was out on a limb, completing work which practically no other architect could dream off or dare to at the time, from his rural base in the former orchard of a monastery at Gattonside, a tiny settlement outside Melrose. The buildings that

have been remembered the best so

far relate to his client and friend Bernat Klein, whose house he completed at the beginning of his architectural career and his textile design studio towards the end. (Sadly, Klein passed away this year at the age of 91; see obituary on page 4.) But Womersley, from his tiny and relatively remote office began to break out of the 'residential mould' and won a competition for Roxburgh county offices and found a patron in the National Health Service, completing a unit at the Western General Hospital in Edinburgh, a fascinating surgery at Kelso, Scottish Borders, and a rigorous block at Herdmanflat Hospital in Haddington, East Lothian.

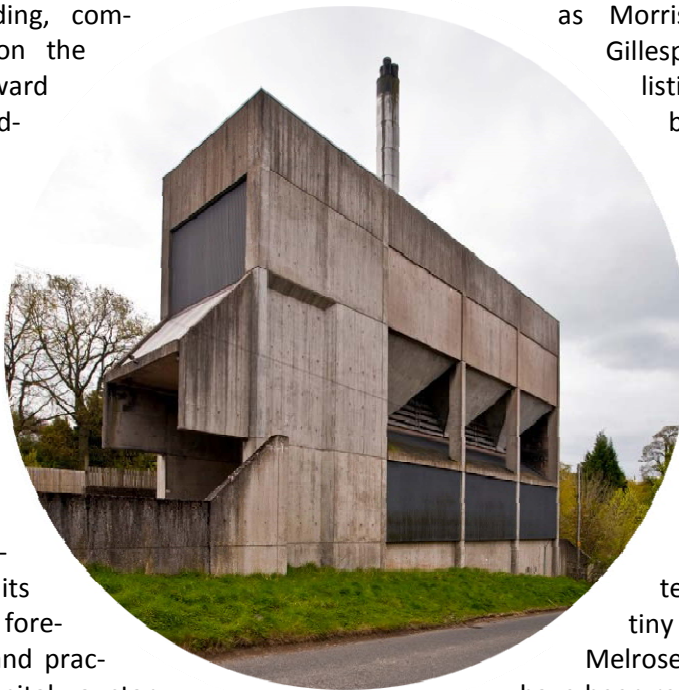


Fig. 1 Exterior view of the sculptural Dingleton Boiler House, by Peter Womersley (Image © [seva_nmb](#))

Back to Dingleton a few years later, Studio DuB now have control of the boiler house and Listed Building and Planning Consents for the conversion of the building into five residential units, the angular concrete forms of the coal hoppers expressed in the living rooms of three of them. (Fig. 5) When Gordon and I presented the scheme to the Architectural Heritage Society of Scotland, we showed our slideshow and told the fuller story and, holding our breath, let out a sigh of relief when it was received with warmth and interest, showing that the time has come to cherish the sculptural works of that Brutalist era and instead of letting them turn into relics or ruins. The scheme uses the structural bays set out by the three coal hoppers to delineate three units. They depend on a new, glazed area to the south, away from the road side, which uses the geometry of the building in section to bring the light to the building's north side, illuminating the living spaces. The loading bay to the east will become a different type of unit, modifying the silhouette of the original building to fill in the gap where coal would have been unloaded. The upper floor above the hoppers becomes the largest unit, with the clearest views to the Eildon Hills. (Fig. 6) The intention is to re-use the chimney as a flue for wood-burning stoves in each unit. Gordon has designed a built-in 'snug' around

each of the stove areas, to act as the sort of hearth. If I were living in the Scottish Borders, I would love to occupy this freshly invigorated concrete splendour. (Fig. 7 and 8) With the new Borders Railway line, due for completion in 2015, reinstating the rail connection from Edinburgh to Galashiels (which was scrapped due to the infamous Beeching Report) and a new train station at Tweedbank, barely ten minutes drive from the Dingleton Boiler House, this building will soon be well within Edinburgh's commuter belt.

STOP PRESS - STOP PRESS - STOP PRESS

The boiler house units are available for purchase, as of now, off plan!

For more information, please email Studio DuB at studiodub@mac.com

STOP PRESS - STOP PRESS - STOP PRESS

Rebecca Wober is an architect based in Edinburgh. She is an independent consultant to Studio DuB, the principal of which is Gordon Duffy.

External views of Studio DuB development proposal Fig. 2-4 (Image © Studio DuB)



Fig. 5 *Top* Cross section through the conversion proposal for the Dingleton Boilerhouse, showing flats 2 and 5 over four floors, with double-height living room spaces creating a theatrical atmosphere (Image © Studio DuB)

Fig. 6 *Centre* Longitudinal section through flat 2, illustrating the variety of internal spaces created with the conversion (Image © Studio DuB)

Fig. 7-8 *Bottom* Exterior views of the existing boilerhouse (Image © [seva_nmb](#))



Garthamlock and Craigend Water Towers

Two examples of Glasgow's numerous postwar water towers

Laurence Parkerson

Reinforced concrete water towers are one of the most conspicuous elements of the infrastructural move from pre-war tenement living to the new suburbs on higher ground.

There are around 50 water towers with a municipal supply function in Scotland (and around 700 in England). Glasgow had an unrivalled collection of concrete water towers, with more than 15 built across the city and its suburbs between 1953 and 1970. Those at Cranhill (1953), Drumchapel (1955), Bishopbriggs (1956), Garthamlock (1956-58), Tannochside (1957) and Craigend (1966) survive.

The appearance of most of the surviving Glasgow water towers stems from a template design of 1953 by F. A. MacDonald & Partners, established 1902, in co-operation with the Glasgow Corporation (which later became Glasgow City Council). The firm's specialism with reinforced concrete contributed to a huge number of major infrastructural works across the country throughout the 20th century. Various engineering companies and water undertakers built water towers in Glasgow using the MacDonald template, embracing the engineering possibilities of the period and the idealism of much early postwar architecture.



Craigend and Garthamlock Water Towers on the northeastern outskirts of Glasgow (Image © Crown Copyright (Historic Scotland))

Fig. 1



Fig. 2 *The Craigend and Garthamlock Water Towers continue feeding the local area on the outskirts of Glasgow. The two towers are lit during night time, as part of an art project designed by Collective Architecture between 1999-2003. The project also included two other water towers in Glasgow, at Drumchapel and Cranhill. The Craigend and Garthamlock Water Towers were both listed in 2013 at Category B and are to date the only listed postwar water towers in Scotland. (Image © [p&p](#))*

The need to build on high ground, with awareness that the towers would be highly visible, resulted in designs that were aspirational as well as functional. Clearly visible from numerous vantage points across the city, the Garthamlock Water Tower (Fig. 1) is one of the city's most conspicuous structures of the early post-war building period. Built by Holst & Company Ltd. between 1956 and 1958, the tower has the largest capacity tank in the United Kingdom, designed to hold one million gallons (ca. 4.5 mio. litres) of water. The smaller water tower adjacent to Garthamlock, known as the Craigend Water Tower (also Fig. 1), was added by the Lower Clyde Water Board in 1966. It has twelve fin-like, supporting columns of 40 feet (ca. 12 metres) height, tapering toward the ground. The similar but different designs group well within the appropriate suburban housing setting. (Fig. 1, 2)

As requirements for water tower capacity increased during the 20th century, it became progressively more difficult to design an

attractive structure. In this context, the narrow, unsupported, cylindrical columns of the Garthamlock tower, with an height of 100 feet (ca. 30 metres) high, are exceptional for its date. Unsupported columns, that is to say without radial or latticed cross-bracing, were uncommon before the 1960s, mainly due to untested concrete tensile stresses particular to water tower construction.

Structural individualism

Whereas late Victorian municipal water towers tended to be ornamented to blend with their surroundings, their late 20th century equivalents developed a tendency for showy structural individualism. The relative minimalism and structural simplicity of the Glasgow water tower designs places them firmly between these two periods, as representative examples of the early postwar building period. The horizontal banding around the tanks of the Garthamlock and Craigend Water Towers provides structural reinforcement. The splayed heads to the smooth and narrow cylindrical columns are an engineering solution, serving to help defuse the structures' bulk in the landscape.

More recently, the aesthetic value of the water towers has been recognised and emphasised through coloured lighting used periodically to dramatically floodlight the buildings at night. (Fig. 2)

The Garthamlock and Craigend Water Towers were listed in 2013 at Category B.

Laurence Parkerson is Heritage Management Officer at Historic Scotland, Scotland's governmental body concerned with the historic environment. He assesses historic buildings for heritage designation.

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Paisley Civic Centre competition 1963 revisited

Launching Docomomo Scotland's new online document series

Anthony John Monk, with an introduction by Carsten Hermann

Introduction

The architectural competition for the Paisley Civic Centre was decided in 1963, 50 years ago last year. (Fig. 1) Appropriately, this building complex was chosen for the first issue of a new online publication series, the *Docomomo Scotland Documents*. With this new publication series, Docomomo Scotland is presenting information which helps to understand better Scotland's architectural heritage of the 20th century. The series will include interviews with and texts by professionals who were at the time involved with the design, construction or conservation of buildings that we today can regard as of cultural significance. Illustrations, both historic and present-day, visualise the topics discussed in the *Documents*.

In the first *Document*, Prof. Anthony John Monk revisits the competition, design and construction of the Paisley Civic Centre complex. He was one of three architects who designed the building and, from this commission, went on to establish the architectural firm Hutchison, Locke & Monk (now HLM Architects). The here presented text is an excerpt from the *Document*, describing how the architects' trio entered the competition, won their first commission and built a large civic centre, possibly the largest such commission at the time in postwar Britain. The *Document* also outlines the conceptual ideas behind their design and beds the whole building procurement process into an often forgotten historical context. The text of this *Document* will also become part of Prof. Monk's new book, *HLM Architect 50+*, due in late 2014.

Paisley Civic Centre with the Council Dining Suite in the foreground showing structure and articulation in contrast with the Town and County Buildings in the background (Image © [Peter Atkinson](#))

Fig. 1



An unexpected competition win

The Paisley Civic Centre competition was born in controversy. The announcement on the front page of Paisley & Renfrew Gazette on 3rd January 1964 patriotically complained: "The first £5,000 of ratepayers' money went to Kent". The Architects' Journal on 8th January 1963 was however more restrained. It reported the facts dispassionately. It was still a bit surprised but pleased by the result. They applauded the assessors for adopting a two stage competition: "Significantly it has produced a design by three young architects who might have been overcome by the steamroller tactics of the big offices in a one stage competition where time money and manpower go a long way to achieving success." Well, David Hutchison, Graham Locke and I were astounded. We had succeeded in winning our first commission, which was worth some £200m by today's standards. The result, of course, transformed our lives. It was first announced in the national and architectural press in December 1963. Even though it was a long time ago, I can still recall our feelings and appreciate how things have changed since

then, not only for us in our careers but also in our architectural profession generally.

It was of course a dream start. From 189 entries, we were selected winners. We were indeed three young architects, still in our mid-twenties, with no previous practice experience, and we had only recently graduated together from the Bartlett School of Architecture, University College London. The win was surprising but perhaps even more fortunate because we were entrusted with the unfettered professional responsibility of building the project in four phases over ten years. (Fig. 2) The length of the contract provided valuable continuity. It was also fortunate because the government found the funds to build this substantial project during a period of austerity.

The competition win immediately heralded the formation of our practice Hutchison, Locke & Monk, known now as HLM Architects. It established our credibility. From virtually nothing, we were given the unique opportunity for HLM to progress during half a century into being an important community practice

Fig. 2 *Photo of construction phase 1: police headquarters (Image © Anthony John Monk)*



by the hard work of generations of talented architects who have collectively developed a national reputation for healthcare, civic, housing, defence and also now education projects.

British architecture in the 1960s

Postwar British architecture in the early 1960s was in transition and lacked established talent, inspiration and even design leadership. I felt that it was too preoccupied with utilitarian mass production and intellectual theory. So there was an understandable desire for many young architects, like me, to look to America –to Frank Lloyd Wright, to Louis Kahn, to Eero Saarinen, to Paul Rudolph– and to Europe –to Le Corbusier and Arne Jacobsen– for new, flexible, sculptural ideas where they were producing exciting, individual designs and futuristic concepts, using modern materials.

Paisley Civic Centre was an inadequate description. The brief on this seven acre site in the middle of the historic centre of Paisley, adjacent to the magnificent 12th century

Gothic Paisley Abbey, was to accommodate all of Paisley Town Council's and Renfrewshire County's offices (Fig. 3) and both of their committee rooms and their two council chambers, as well as the Renfrew & Bute Police Headquarters (see Fig. 2) and the Paisley Magistrates Court, supported by some 600 underground parking spaces. It was a massive assignment of some 60,000 m² focal building in the town, overlooking White Cart Water. It was a superb commission and an opportunity that only a competition system could offer to three young, inexperienced architects in their mid-twenties. The trio of Hutchison, Locke and I took it on with the enthusiasm, the energy and the blind commitment of youth – and worked endlessly day and night and completed it all in four months.

Working from a bedroom

Where were you when Kennedy was shot on 24th November 1963? We were working on the presentation design drawings in David Hutchison's small back bedroom, hurriedly converted into a make shift studio with three



Photo of construction phase 3: town hall landscaping with Town and County Building in the background and sunken car parking to right side (Image © Anthony John Monk)

Fig. 3

manual drawing boards and tee-squares and model making equipment in a semi-detached house on a housing estate in Horton Kirby in Kent! That was the modest, cramped accommodation where the massive Paisley Civic Centre concept was created.

Our competition entry recognised that the most important building was not on our site at all, but was next door. The magnificent, 12th century Paisley Abbey was the heart of the town, and its scale and close proximity dominated these surroundings. In civic design terms, our solution therefore respected and enhanced this unique focal building. (Fig. 4) The top of the council offices were purposely only eaves high, and our new buildings had a horizontal emphasis to improve the setting of the Abbey and framed The Green. However, the most important components of our Paisley design were the open spaces and pedestrian routes through and between the buildings. In this respect, Paisley was a civic design concept. It attempted to position the build-

ings and to integrate the hierarchy of public spaces and footpaths into the existing fabric of the town. The most important feature was the disposition of the committee rooms and council chambers.

Car parking and other services were relegated to the basement levels but linked by stairs and lifts to the circulation cores at the upper levels. This vertical separation between cars and pedestrians enabled the ground floor to remain free from any cars parked on it. It thereby possessed an entirely human scale character with walkways and public spaces and landscaped areas, creating a safe, quiet and pleasant environment over the whole site with footpaths, well maintained trees and gardens.

The vernacular, which we produced for the design, was unashamedly functional Brutalism and Late Modern. We did not realise it at the time. We felt it right to design that way. We were students of that era, excited by the new sculptural possibilities and plasticity achievable with in-situ concrete and by the variety of potential finishes as well as the technological advances in pre-stressed precast concrete structures. However, the selection of concrete as the basic material was also appropriate to Paisley for good contextual reasons.

Fig. 4 Exterior detail of Council Suite with Paisley Cathedral in the background, photographed 2013 (Image © [Peter Atkinson](#))



Anthony (Tony) John Monk is an architect, author, educationalist and expert witness. He qualified in architecture at University College London in 1960 and obtained a Masters Degree at Yale University in 1964. He was a founder partner of the architectural firm Hutchison, Locke & Monk (now HLM Architects). He was with the firm for some 30 years and was then Professor and Head of Architecture at the University of Luton (now Bedfordshire University). He is now a consultant with the architectural firm Edgington, Spink & Hyne, Windsor. He has authored numerous publications featuring architectural projects, including two books, *The Art and Architecture of Paul Rudolph* and *Hospital Builders*.

This article is an excerpt from Docomomo Scotland Document 1, available for free online as [web publication](#) and [PDF file](#).

Using the Sewoon Arcade as a barometer for MoMo conservation Workshop at 13th Docomomo International Conference, South Korea

by Caroline Engel

The 13th Docomomo International Conference was held in Seoul, South Korea, from 19th to 29th October 2014, marking the first international event to be hosted by an Asian chapter. The theme of the conference, *Expansion & Conflict*, prompted speakers to address how the demands for new development are affecting the recognised and unrecognised modern heritage of the 20th century. Conference Chair Jong Soung Kimm wrote in the *Editor's Note* of the astonishingly already published conference proceedings that the march of Modernism on the built landscape in Korea had been "more tortuous" and was "nothing less than a 'conflict' because it entailed superseding a whole inventory of architectural styles before Modernism took root".

As one of the first great contrasts to the traditional architecture of Korea, the starkly modern Sewoon Arcade (Fig. 1) shocked and awed residents of Seoul, during its construction in the mid-1960s. The building continues to elicit strong opinions from the public and, until February of this year, was scheduled for demolition and redevelopment. Capitalising on the wealth of international knowledge and experience descending upon Seoul, the conference organisation committee arranged a design workshop, in which students of all levels and backgrounds were given the opportunity to work with esteemed local and guest architects from around the world. After an intense three days, nine workshop teams presented their research and designs to a panel of prominent city planning officials and architects. As a participant of the workshop, I have chosen to use this article as a platform to further disseminate the insights have gained about how Modern Movement (MoMo) heritage is perceived differently in South Korea and the Asian countries in general.

Sewoon Arcade

The workshop asked participants to address an extraordinary problem city planning offi-



Modernist Sewoon Arcade in its urban setting consisting of a historic 16th century street pattern (Image © Docomomo Korea)

Fig. 1

cialists are facing in Seoul: the future of the Sewoon Arcade. Designed by the famed Korean Modernist architect Kim Swoo-Geun and completed in 1967, the Sewoon Arcade is a mega-structure, bisecting the heart of an historic neighbourhood of Seoul, spanning one-kilometre in length and visually connecting the Jongmyo Shrine in the north, a UNESCO World Heritage Site, to the Namsan Mountain in the south. This historic neighbourhood, within which the Sewoon Arcade sits, still retains the same street patterns that were developed around 600 years ago. During the Second World War, Japanese armed forces in Seoul created a fire-containment gap, by clearing a 50 metre corridor through this district. After the war, this expansive swath of land became a shantytown for those impoverished and displaced by the war. Embarrassed by the provincial image this development presented to the outside world, President Park Chunghee ordered their demolition. This was the land upon which the Sewoon Arcade was built, wiping away the memory of the two successive groups of displaced residents. To facilitate the construction of this enormous project, the building was divided in four blocks and built by four different companies. Rising up to 13 storeys in places, the Sewoon



Fig. 2 Pedestrian deck along the Arcade (Image © Caroline Engel)

to function as a multi-functional facility, with loading docks and one-way roads running along the ground floor of either side of the arcade. Shops filled the first through third floors and were accessed by a pedestrian deck, running the length of each block. (Fig. 2) The upper floors had a variety of uses, but were mostly used for housing, office space and storage. And they are still primarily used in that manner today.

Inside the Monster

The reputation of the Sewoon Arcade declined as the architectural style fell out of favour and as other districts of Seoul developed with glimmering new high-rises and commercial activities. Like the shantytown it replaced, the arcade is now derided as a vile and problematic place, called ‘the Monster’ by locals,

Arcade was one of the first high-rise buildings in Seoul and was a symbol of the country’s progress toward modernity, after their emancipation from Japanese rule in 1945. After completion, the Arcade was a buzzing hive of commercial activity and a great source of pride for the citizens of Seoul. Like many mega-structures of this era (Cumbernauld in Scotland in particular comes to mind), the Arcade was designed

both for its gigantic form and the supposed seedy activities that it hides in the great depth of its bowels. Upon the first visit with my design team, our guide, a young local architect, insisted that we were not to enter the building, but to only observe it from outside, for our own safety. He warned that women especially should stay well clear off, as they could be snatched and forced into a sexual slave trade. Of course, I heeded these words with caution – the building is rather formidable – but after wandering the length of the pedestrian decks, one could not resist the temptation to explore the narrow hallways, lined high with archaic, dust-laden television sets, clock radios and shelves and shelves of nuts, bolts and all the trappings of a traditional hardware store. Opening onto the decks were traditional, no-fuss restaurants, where locals could get a cheap meal, fluorescent lighting shops glimmer like jewels and, on one deck, a large flower shop made a rather beautiful contrast to the weathered, unforgiving concrete. From what I could see, the building was not a monster, but a protective shell for merchants and small goods producers, for whom time had passed by. The dystopian aesthetic has already begun to attract the alternative types, such as the young contemporary performance art group we met, who had claimed a vacant space in the building for a one-day pop-up performance.

Conservation plan versus fabric intervention

It was this original concept of the multi-functional, self-supporting community that drove our programmatic redevelopment proposal for the Sewoon Arcade. Our small, five-person design team, a mix of professionals



Fig. 3-5 Shops and manufacturing workshops in and around the Sewoon Arcade (Image © Caroline Engel)



and post- and undergraduate students, began by assessing what original aspects of the building remained and which of these were important to keep. From this, we developed a conservation statement, analysing and defining the significance of the arcade through its urban context (Fig. 3 to 5), physical attributes (Fig. 6) and the community within and around the buildings. In the end, unlike most of the other teams, we did not propose a specific design solution, but instead a programmatic plan to revitalise the businesses already within the arcade through a greater connection to current markets. Rather than inviting a completely new use for the whole structure, such as a university or student housing, which would require significant fabric interventions, our team proposed to reinvigorate the self-sustaining principle, by developing a programme that would encourage new uses, based upon the current tenants. Any new tenants would ideally benefit from the small welding, lighting and electrical shops, the light manufacturing and construction industry supply stores already on site and, thus, increase the commercial draw to the area.

Given that the building had been slated for demolition, until protests from the local architectural community put a halt to these plans in February 2014, the onslaught of questions from esteemed Seoul architects and political figures on the panel and nodding heads throughout the audience gave the encouraging impression that we had helped them to see the Sewoon Arcade as something other than a monster, something that could, once again, become a source of pride for the city.

East and West

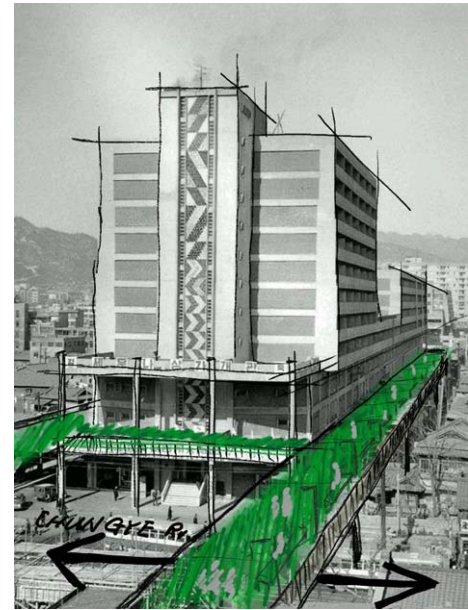
In 2008, the city planning officials of Seoul were showered in positive publicity for the unveiling of the Cheonggyecheon River, which had been covered by a highway for the past four decades. They were undoubtedly hoping to further boost the city's international image through the proposed demolition of the Sewoon Arcade to create a parkway perpendicular to the river. This would have been at the expense of not only the arcade itself and the great early modernisation ambitions it represents, but also at the expense of the humble,

low-level community around it and the historic 16th century street pattern. The concept of heritage conservation is different in the East, and I would not necessarily advocate that they follow the Western model. But I do hope that through our heritage significance assessment of the Sewoon Arcade, we have helped the planning officials to understand that the building can be a destination in itself. Through its revitalisation, they could teach the West about how to deal with these concrete mega-structures in a way that both honours their originality and incites new interest, pride and investment from the local community.

Caroline Engel is a doctoral student in the Department of Architecture at the Edinburgh College of Art. Her research documents the development and evolution of conservation policy for MoMo architecture in the UK and US. She coordinated a Docomomo conference in Edinburgh in 2014 on the *Inventorisation of Modern Heritage: Urbanism and Landscape* and currently works as editor of the forthcoming journal *CAU Conservation, Architecture, Urbanism*.

All presentations from the 2014 Docomomo Student Design Workshop in Seoul can be viewed at: <http://issuu.com/docomomo.international/docs>

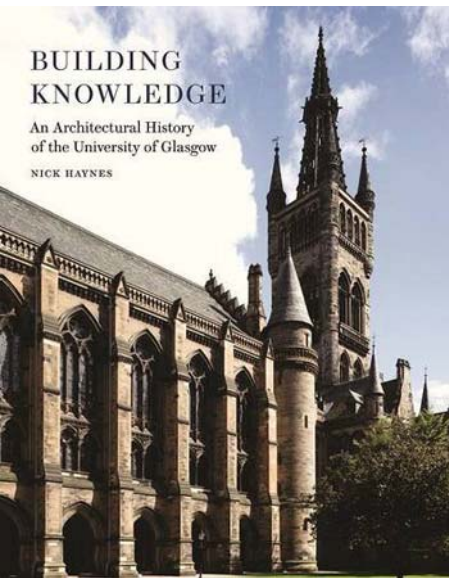
The workshop team of the proposal discussed in this article consisted of Ryo Kasahara, 4th year architecture student from Japan; Jiseong Kim, architecture graduate from South Korea; Kim Chang Gyun, Principle Architect of UTAA Architects in Seoul; Michel Melenhorst, Professor of Contextual Design at the Academie van Bouwkunst and Principle Architect at FM Architecten; and Caroline Engel.



Ideas for developing the decks and their relationship to the river (Image © Caroline Engel)

Fig. 6

Reviews – Modern architecture in Scotland and beyond



Nick Haynes

Building knowledge: An architectural history of the University of Glasgow

Historic Scotland: Edinburgh, 2013,
in association with the University of Glasgow

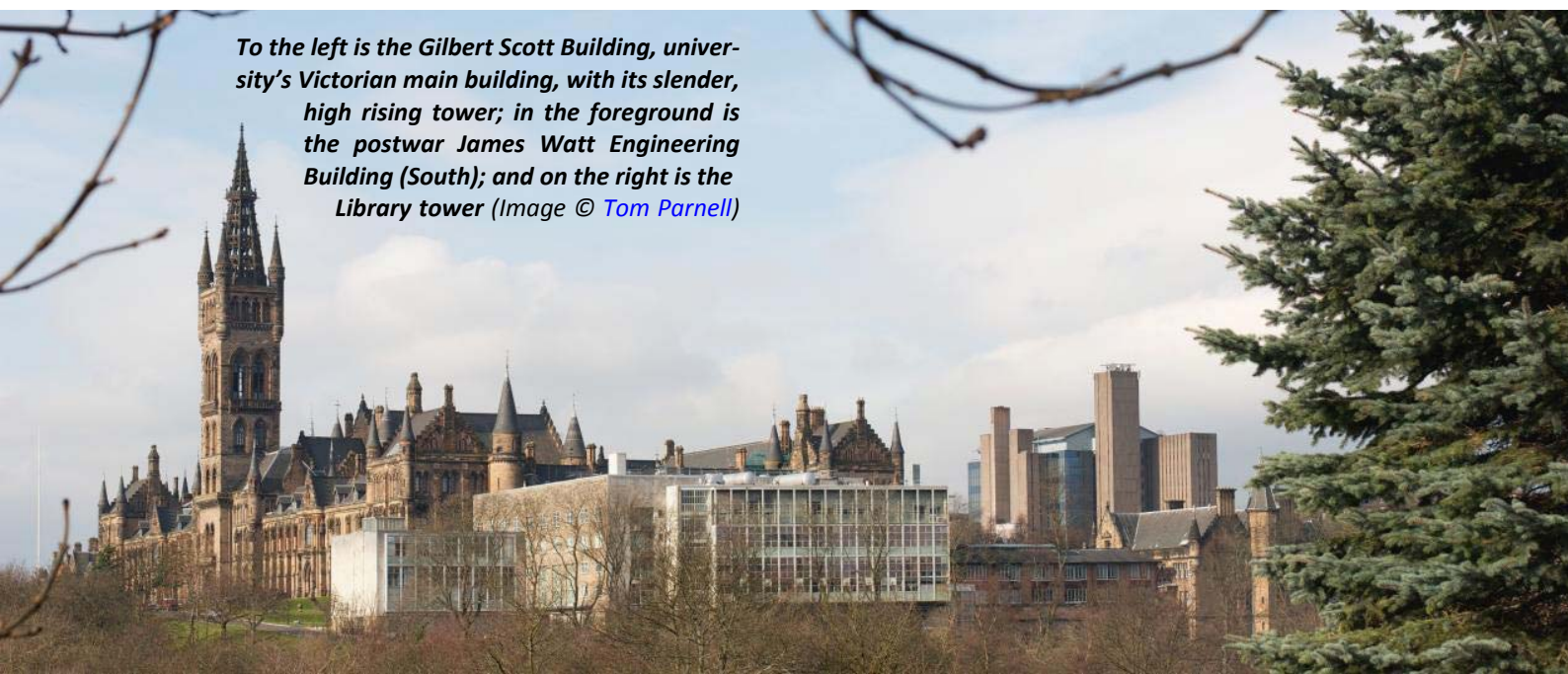
£22.50 hardback & £19.95 paperback
216 pages, size 286 x 238 mm, 206 illustrations

Some of our members and friends will recall Nick's excellent tour for Docomomo Scotland (the Treasurer of which he now is) of the modern university buildings at Gilmorehill, including a visit to the archives, a few of years ago. Now, following his survey of the University's entire estate, comes this lavishly illustrated book. Architectural histories take several forms: styles, eras, monographs of individual architects, national surveys etc. This one is a comprehensive built history of an institutional patron, including long-vanished and unexecuted works, over a period of 560 years.

Many will be aware of the old controversies surrounding the University's appointment of an English architect, George Gilbert Scott, in 1863, the choice of a neo-Gothic style and the

unfortunate loss of the Renaissance buildings in the centre of Glasgow. This book goes much further and deeper into these matters, with fascinating illustrations and accounts of many long-lost buildings and the incorporation of salvaged elements into Scott's work. But the story does not begin and end with Scott. There is the 18th century work, still in the city centre, the aborted John Baird scheme for the Woodlands site and John Dick Peddie's neo-Classical proposal of 1849. The lesser-known buildings that gradually filled the Hillhead site, such as the Memorial Chapel (1927), the Kelvin Building (1902) and the curiously anachronistic University Union (1928), are also well documented.

Coming into the postwar period, particularly interesting are the plans of the various planning consultants: Frank Mears, Joe Gleave and Wilson & Womersley. Then, we have the roster of excellent Modernist works we visited on the tour, by the likes of William Whitfield,



To the left is the Gilbert Scott Building, university's Victorian main building, with its slender, high rising tower; in the foreground is the postwar James Watt Engineering Building (South); and on the right is the Library tower (Image © Tom Parnell)

Walter Ramsay, Basil Spence, Keppie & Henderson and Frank Fielden, many of these now seem certain to be lost to redevelopment in the coming years. (Buildings of some of these practices also feature in the Brutalism in Straclyde article on page 22.) The final chapter looks at the post-1980 buildings and the plans for redevelopment of the adjacent Western Infirmary site.

Few books cover such an extended period of architectural output in such detail, with the result that this is an essential addition to the

histories of both Glasgow and Scotland. And, of course, there is enough information on the post-1945 period to justify including the volume in the Modernist's library, too. My only criticism is of Historic Scotland's continuing obsession with awful punning titles, such as *Building Knowledge*. Remember *Building Up Our Health, Power to the People* and *Raising the Bar*? But do not let that put you off the book(s).

Clive B. Fenton

Manchester Modernist Society

Metro modern: A guide to Manchester's finest twentieth-century buildings

Manchester Modernist Society: Manchester, 2013

£0.70, folded map, double-sided, size 286 x 238 mm, 20 drawings

Available for purchase online at: <http://themodernist.bigcartel.com/>

Metro Modern is a guide in the form of a folded map, listing 50 sites of Manchester's outstanding 20th century architectural heritage. The map is another brilliant idea of the Manchester Modernist Society, the publisher of *The Modernist* magazine. The guide map provides all the information needed for touring the city in search of its rich built heritage, either on foot or by using the free Metro Shuttle Bus.

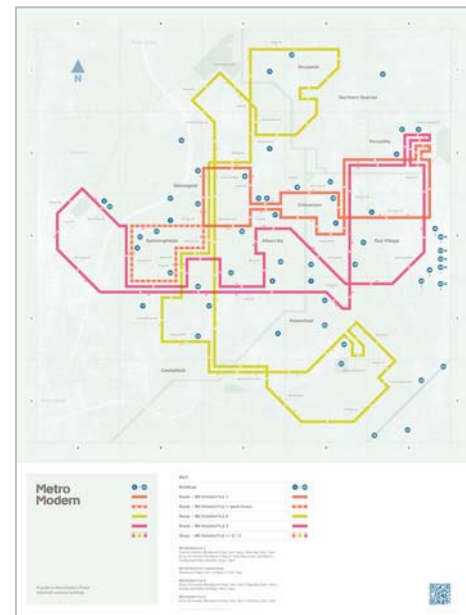
The 50 buildings listed range from Edward Lutyens' 1924 Cenotaph to the 1986 extension of the Courts of Justice by the Property Services Agency. The front side of the map shows the building location in relation to the three routes of Manchester's Metro Shuttle Bus system. The rear side of the map lists the buildings with information about their architects, construction dates, heritage designation and addresses, as well as the nearest bus routes and stops. 20 buildings are also illus-

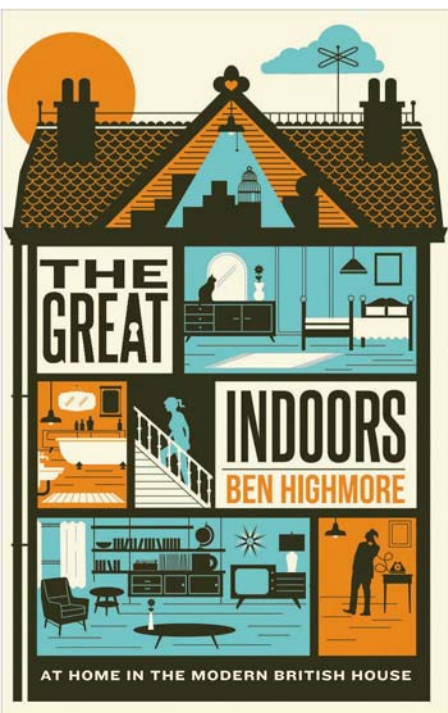
trated with small isometric drawings.

The map is of abstract design and, unfortunately, not overlaid onto a street map. It would have also been helpful to have brief descriptions of the buildings. But at a price of £0.70 – that is seventy pence only – the map is more than excellent value for money. And in times of mobile internet, a street map and further building information can surely be sourced on the spot when and where required.

The production of the map was supported by the Heritage Lottery Fund. The Modernist Society is currently working on the production of an online map.

Carsten Hermann





Ben Highmore

The great indoors: At home in the modern British house

Profile Books: London, 2013

£15.99 hardcover and digital, 288 pages, 11 greyscale photographs

Welcome home, to a land of Mass Observation, Marsian and sexual advice manuals! Welcome to Ben Highmore's fascinating house tour through the modern British home! "This book is", in the words of its author, "about the ordinary spaces of household

life" and their dramatic transformation from the late 19th to the 21st century.

Ben Highmore, Professor for Cultural Studies at the University of Sussex, takes the reader on a house tour through the typical British home: starting in (what might be called today) the hallway, through kitchens, living, bed and children's rooms to bathrooms and garages. In eleven chapters, the journey describes the "seismic shifts in social and cultural life over the last hundred years or so" which drastically have changed British homes. But technological innovation also played a significant role and not only in the form of central heating, telephones and computers. Even more interesting are the stories about Teaeasy tea cookers, duvet bedding and Formica tablecloth.

As with his previous books, such as *The Everyday Life Reader*, Highmore's is less concerned with architectural styles –the modern home is not necessarily a Modernist house– than with the aspirations, attitudes and perceptions people from different social standing with regard to the changing home. His interest lies with capturing the societal mood of certain periods of time.

In an entertaining yet informative way, Highmore describes the changing home using

an astonishing spread of historical sources: from the Mass Observation Surveys, carried out over decades by the University of Sussex, to George Orwell's *The Road to Wigan Piers*; and from descriptions of the Daily Mail's *Ideal Home* exhibitions to the guides by Mrs. Beeton, Jasper Conran and IKEA. Who would expect in a book about modern homes to find quotes from the 1972 classic *The Joy of Sex* and the mid-century *Wife and Home: The Married Woman's Magazine*? Particularly amusing is Prof. Highmore's idea to use Marsian archaeologists to reflect on how future generations might perceive the changes in the domestic environment during the 20th century.

But *The Great Indoors* is not only a house tour. It is also a journey through British society in the 20th century: King Edward VIII telling British architects (no change in royal attitude there) that theirs was "the great and honourable duty of educating the people of the country to better living"; the BBC educating its viewers with Barry Bucknell's *Do it Yourself*, a 1957 TV series, how to cover up architectural features from Victorian and Edwardian times to make homes look more modern; and the government trying to convince its people still in the 1980s to convert understair cupboards into 'fallout rooms', which "in a society that didn't have the resources to protect the majority of its population from nuclear Armageddon ... looked like the government was out to protect the gullible."

Entertainingly informative, shamelessly written and amusingly diverse, *The Great Indoors* is an excellent guide to understanding where today's British home came from – regardless if you are human or Marsian.

Carsten Hermann

Kevin Bone (editor)

Lessons from Modernism: Environmental design strategies in architecture, 1925-1970

The Monacelli Press: New York, New York, USA, 2014

£30 hardcover, 224 pages, 28.4 x 20.8 mm, numerous illustrations

The Modern Movement in architecture has been the subject of countless books, most of which are either resumes of the most canonical works, documentation of architecture omitted from the canon or attempts at explaining the processes and contexts of the architecture. Kevin Bone is Director of the Cooper Union Institute for Sustainable Design, and thus the focus of *Lessons from Modernism* is on the classic period of Modernism, in a search for environmental design innovations.

Subsequent to the growth of the environmental movement, architects have been pre-occupied with the idea of 'sustainability', whether out of genuine concern or simply paying lip service to development policy. One would not immediately seek environmentalist architecture strategies much before the UN Habitat Conference of 1976 or at least the oil crisis of 1973.

After all, the Modern Movement sought to exploit new materials in a time of unlimited growth, when buildings were seen as machines, with mechanical services being developed to control temperature, lighting and air quality. Surely, the mid-20th century was a time of industrialised architecture, standardisation, prefabrication and collectivist mass provision of buildings, wasn't it? In those days, a carbon footprint was something left behind by the porter after a delivery of coal!

However, as we all know, the Modern Movement, from its inception, was concerned with hygiene, healthy living and efficient buildings. So, perhaps, the thesis is not so strange. Indeed, the contributors do discover a number of broadly environmentalist, architectural briefs and present them here in the form of 25 case studies, some unexecuted, and a

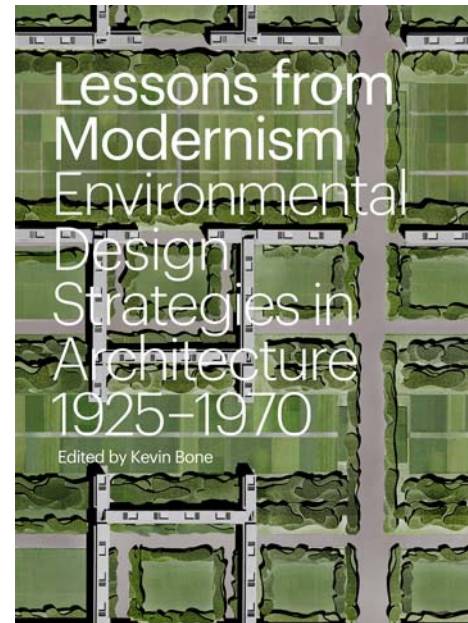
handful of essays. As one would expect, much of this environmentalism is about mitigating adverse climate or providing a healthy built environment.

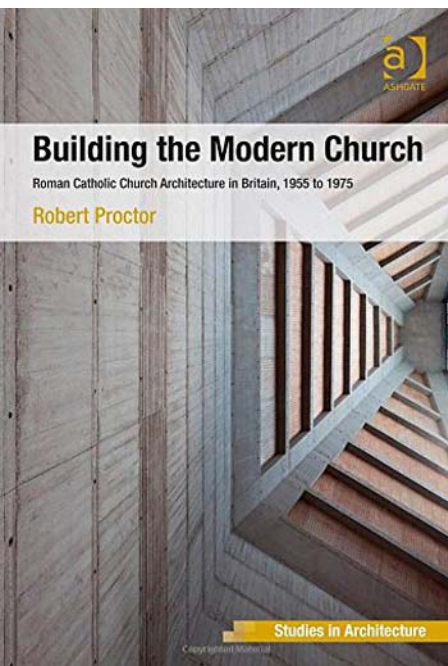
Of the canonical architects, Le Corbusier, Wright, Aalto, Niemeyer, and Jacobsen appear. Marcel Breuer and Paul Rudolph could be categorised as famous but neglected, while Lina Bo Bardi and Ricardo Porro are fairly obscure. Most of the buildings are residential, whether small private homes or housing projects, but there are three schools, my favourite being Johannes Duiker's Open-Air School, Amsterdam (1930). This school still exist, and the case study charts both the original concept and building process, together with the subsequent alterations and restorations.

The timeline of selected projects at the end of the book, which features buildings not included in the case studies, actually provides a more convincing argument for the roots of environmental architecture. For example, Rudolf Steiner's Goetheanum (1928), too ugly or too Art Nouveau to feature in many books on Modernism, was inspired by bio-dynamic farming and 'complete' organic integration.

In summary, this is a worthwhile book, with genuinely interesting case studies, and it is well illustrated. As the book had developed from an exhibition, held in 2013, a number of especially commissioned models and drawings made for the exhibition splendidly augment the archive photographs and recent site recordings.

Clive B. Fenton





Robert Proctor

Building the modern church: Roman Catholic church architecture in Britain, 1955 to 1975

Ashgate: London, 2014

£60.00 hardcover and digital

412 pages, 244 x 172 mm, 16 colour and 196 black-and-white illustrations

Robert Proctor's engaging new book, *Building the Modern Church*, examines a significant period in the architectural history of the Roman Catholic church in Britain. Between the 1950s and the 1970s,

rising attendances and suburban expansion promoted a major campaign of church-building, with over 600 new churches constructed in England and Wales alone. Church architecture was not only a field in which broader debates in architectural Modernism could play out, but was also shaped by specific concerns relating to the liturgy, liturgical reform and the inclusion of art. Questions of modernity and the church's response to the modern world thus took on particular significance.

Building the Modern Church draws on a rigorous foundation of archival research, interviews and site visits, undertaken over a period of several years by Proctor and his research assistant, Ambrose Gillick, with support from the Arts and Humanities Research Council. The study demonstrates real breadth, highlighting and contextualising numerous, now little-known buildings as well as more prominent examples, such as the work in Scotland of Gillespie, Kidd & Coia. Indeed, the discussion of the firm's churches benefits from being set within this wider context.

Proctor begins in the 1950s with buildings that demonstrate 'traditional' thinking. On the Lansbury estate in London, for example, Adrian Gilbert Scott thought a church ought to look like one. But from the middle of the

decade, various species of Modernism – from what Proctor calls 'municipal Modernism' to system building – increasingly found expression in church architecture. For those commissioning churches, new approaches to material, structure and architectural vocabulary could demonstrate that the church was 'modern' and that it was taking its place in a modern world. Many examples had prominent sites. As Proctor shows, they were increasingly conceived as civic buildings and key parts of the modern city. In East Kilbride, for example, the aim was that churches would be "substantial modern buildings in harmony with New Town design principles".

The Second Vatican Council of 1963 promoted significant liturgical change. Priests would now face their congregations, and Mass would routinely be said in English rather than Latin. As Proctor points out, these developments had been brewing for some years. Furthermore, some subsequent examples were recognizably 'modern' in their architecture without engaging with liturgical reform. But the result was nonetheless a period of significant invention and architectural experiment.

The real strength of this book is that it engages with the specific aspects of Catholic church design, whilst also making a notable contribution to our understanding of postwar British architectural history more generally. On the specific side, we read of the ways in which congregations funded their new buildings, of different ways in which high-quality art and statuary formed integral design elements, of the importance of ritual and processions and of the extent to which churches expressed local, national and international identities. In more general terms, Proctor's account reinforces a sense of the messy

complexity of Modernism, with different approaches to material and structure overlapping rather than forming a neat unfolding sequence. The book shows how church designers responded to questions of specificity and flexibility in architecture and the extent to which architecture might desirably connote

meaning. Fundamentally, however, it reminds us that buildings are rarely pieces of pure 'art' created by architects alone, but rather are shaped by the ideas and needs of their users and funders and the realities of their contexts.

Alistair Fair

Jack Gillon, David Lean and Fraser Parkinson

Edinburgh in the 1950s: Ten years that changed a city

Amberley: Edinburgh, 2014

£14.99 paperback

96 pages, 232 x 16.4 mm, 36 colour and 64 greyscale illustrations

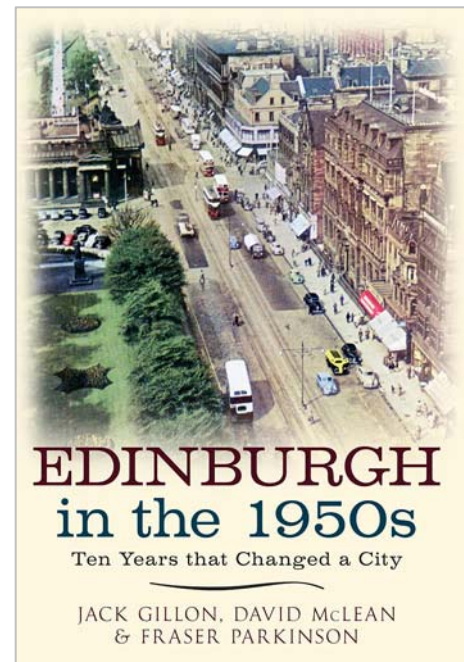
Edinburgh in the 1950s is an excellent pot-pourri of information and images about the city in the decade after the austerity of Second World War and before the seismic upheavals of the Swinging Sixties. The authors have an enormous knowledge of, and passion for, the city and have drawn upon oral history and personal reminiscences of its people to bring to life this pivotal period. Aimed at the general reader, the book examines not just the physical changes in the built environment, but also the transformation of transport, leisure, shopping, sport, working life, childhood and crime.

Although the book conveys the optimistic city and charts a decade of huge improvements in the economy, living standards, health, welfare, employment and transport, this is tempered with a nostalgic sense of a loss of community, destruction of place and the end of a way of life. This disintegration is captured in the book in fascinating images, many of which are gathered from private snapshot albums and are previously unpublished. The poor technical qualities of some of the snaps are outweighed by their immediacy and the interest of their subject matter.

Some parts of the city are little-altered today, but other areas, such as St Leonard's,

Bristo Square, Dum-biedykes and George Square, are barely recognisable in the photos before their transformation during the 1950s and 1960s. Trams, old stone-built tenements and settled streets were out; modern housing, peripheral estates, tarmac, cars, seaside holidays, department and 'self-service' stores, football, dances, cinemas and rock 'n' roll were in. The festivals were flourishing, heavy industry was declining, and Wojtek, the smoking Soldier Bear, was the star attraction at the zoo. To children of today it must seem astonishing that just sixty years ago milk was delivered by horse-drawn cart, street lights were powered by gas, and parking was allowed on Princes Street. Modernist fans will get a good sense of the changes afoot in the 1950s through the text, but only small hints (e.g. Colinton Mains housing estate under construction in 1954) of the gleaming new architectural world in the images. For the full impact of the High Concrete Age on the city, we will need to wait for the authors to tackle the 1960s.

Nick Haynes





Ana Tostões, Ivan Blasi, Gonçalo Canto Moniz and Zara Ferreira (eds.)

For an architect's training – Docomomo Journal 49

Docomomo International: Barcelona, Spain, 2013,
in association with Fundació Mies van der Rohe and Técnico Lisbon

£30.00 softcover, 96 pages, 297 x 210 mm, numerous greyscale illustrations

The variety of discussions on architects' mission, on architectural discipline and the recall of some key figures explain the argument of this Docomomo Journal, the 2nd issue in 2014.

The title refers to Walter Gropius's quote, "Blueprint for an Architect's Training", which spread through the French magazine *L'Architecture d'Aujourd'hui* in the 1950s. The issue was dedicated to "Walter Gropius, the spread of an idea" and realised by Paul Rudolph under the direction of Gropius himself, who developed his ideas on design education between art and technique, creation, research and applied science.

In this context emerged Joseph Hudnut, at the time Dean of Faculty of Design at Harvard University. In his *Blueprint of a University* (1944), Hudnut shaped the liaison between "our universities" and "the evolution of a new school order in our cities". In fact, he advocates "a scientific attitude towards the problems thus created [by immense industrial expansion] and the establishment of the intellectual forces in the effort to resolve them". Facing what he sees as social disintegration, he considers that "living needs a pattern and a framework of social purpose".

This duality between education and responsibility implies a collective attitude and a shared action. Hudnut "does not suggest a social pattern can be created by an act of individual will. Rather, it will be the consequence of an evolutionary process because Planning is a term which includes foresight and responsibility for change".

This responsibility towards the future implies "the sense of historicity [authenticity of the past] and evolutionary identity" in the terms defended by Juhani Pallasmaa in this Docomomo Journal in his article *Newness, Tradition and Identity*. Pallasmaa argues, referring to Alvaro Siza's conviction that "architects don't invent anything, they transform reality".

If Hudnut stands that "planning is a tool of social reconstruction", Pallasmaa stands that "the primary task of architecture continues to be to defend and strengthen the wholeness and dignity of human life".

In Docomomo's 49th journal, the contributions on this discussion put together learning and training, scientific research and design practice, the social mission and the responsibility of architects towards the future, considering that the "Modernity is an unfinished business", as Allen Cunningham reminds us.

The works focus on some architectural education key figures –from Kahn to Rogers, Muratori or Quaroni to Leslie Marin, from Hilberseimer to the Russian *avant-garde* or from the Brazilian Modernity process to the alive and vital experience of Herman Hertzberger– and cover education in Switzerland, the United States (Illinois and Philadelphia), Rome and Brazil during the period of the Modern Movement.

For students of architecture seeking to understand the influences and development of teaching architecture in Modern times, this Journal is a *must read*.

Myke Grantham

Old books revisited – *The postwar joinery bible*

John Eastwick-Field and John Stillman

The design and practice of joinery

Architectural Press: London, 1958

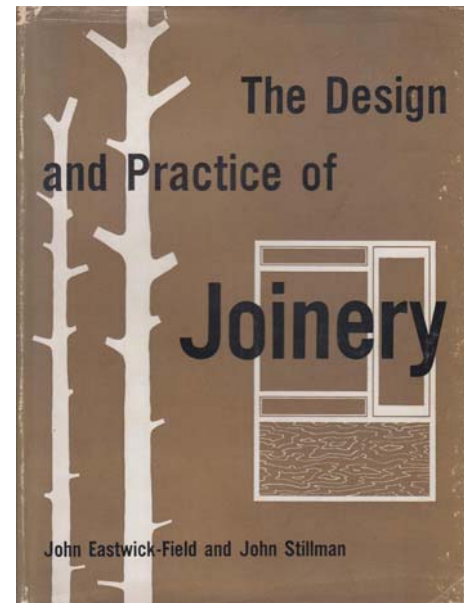
out of print, 222 pages, size 255 x 190 mm, numerous greyscale photographs and black-and-white drawings and diagrams and a map

The Design and Practice of Joinery “became the architect’s bible on the subject”, as John Stillman (*1920), one of the authors, reflected in 2003, 45 years after its first publication, in 1958, now more than half a century ago. He authored the book jointly with his architectural partner John Eastwick-Field OBE (1919–2003). They and Eastwick-Field’s future wife, Elizabeth (1919–2003), had met in 1937, studying at the Bartlett School of Architecture, University College London. After the Second World War, in 1949, the three of them founded together the architectural partnership Stillman & Eastwick-Field (SEF). The London firm contributed significantly to Britain’s postwar reconstruction, first with schools and later with housing and university accommodation, thereby trying, as Stillman puts it, to help restore “Britain’s postwar social fabric”.

Much of SEF’s work was in England, including, in London, the Camden School for Girls, 1957, and Clissold School (now Stoke Newington School), 1967–70, in Newcastle-under-Lyme, Keele University Students’ Union, 1966, and, in Durham, Trevelyan College, 1968. Although the firm’s output often displayed a restrained ‘New Brutalist’ manner, with robust detailing in brick and exposed concrete, the firm’s partners nonetheless considered woodwork an essential material in their design work. They realised, however, that, “because components commonly used in the eighteenth and nineteenth centuries are both too elaborate and too expensive for general use today and belong to a different aesthetic, it has become more necessary to invent new designs for joinery.” Hence, they wrote this book.

The book filled a gap. While several joinery treatise were published during Victorian and Edwardian times, in the first half of the 20th century, “joinery has received scant attention among architectural textbooks”, writes Robert Matthew, Professor of Architecture at the University of Edinburgh and founding partner of the renowned firm Robert Matthew, Johnson-Marshall & Partners (today RMJM), in the book’s foreword. He continues: “If there is one common characteristic among progressive architects, it is a renewed appreciation of the qualities of this most traditional of materials.”

The novelty of this book was not that it described joinery details, but that it did so in the context of recently gained knowledge in material science and new technological innovations in timber processing and associated machinery. In Matthew’s view, “one of the most valuable characteristics of this book is the consistent examination of the limitation of the material considered against a wide background of possible uses. The mechanization of the joinery trade, and the development of plywoods, boards and veneers might well have induced in the young designer a belief that the limitations inherent in traditional joinery have virtually disappeared.” The book, indeed, presents a wealth of technical expertise, using a well balanced mixture of text and illustrations, with numerous diagrams, drawings and photographs.



Aimed at architects, sections of the book appeared, shortly before its publication, in serial form in the *Architects' Journal*. In eight chapters, the authors discuss material properties, joinery construction and the timber industry, design and machining of sections and joints, plywoods, boards and veneers, transparent finishes and specification and practice. The book also includes extensive appendices, providing guidance on timber selection and abstracts from British Standards and Codes of Practice, and an annotated, concise bibliography.

That the book was so successful might also be due to John Eastwick-Field's involvement in architectural education at the School of Architecture at the Architectural Association, London, as tutor from 1946 to 1956, as council member from 1959 to 1958 and as the school's president from 1966 to 1967. (He was also, from 1951 to 1961, a member of the council of the Royal Institute of British Architects.)

Readers looking for yet another easy coffee table book, in which architects display their joinery work in lavish colour photography, will be disappointed by this book. For those seeking to understand timber products and joinery detailing, particularly during the mid-20th century and even still today, the book will, indeed, become a bible. That is, if they can get hold of a copy, as the book last published, in 1973, in its fourth edition, metricated and revised, is since long out of print. With all its, albeit not coloured, illustrations, this old book is still an excellent read and investment – and certainly a suitable addition for any technically minded coffee table.

Carsten Hermann

Quotations in this article refer either to the book discussed or to the obituary for Elizabeth and John Eastwick-Field, in *The Guardian*, which Stillman himself authored in 2003:

<http://www.theguardian.com/society/2003/apr/16/guardianobituaries.obituaries>

The collage consists of six posters for Docomomo Scotland's 2013 activities:

- Neutra VDL Studio & Residences:** An architectural journey from Austria to California. A talk by Dr. Raymond Neutra about conserving the work of his father and brother. Tuesday, 7th May 2013, 12pm. Glasgow School of Art, Renfrew Street, Glasgow G3 6RQ. Thursday, 9th May 2013, 12:30pm. RIAS, Rutland Square, Edinburgh EH1 2BE.
- Empire Exhibition Scotland 1938:** An architectural exploration – 75 years on. A talk by Neil Baxter. Wednesday, 4th December 2013, 7:30pm. Please note change of venue due to popular demand: The Lighthouse, 11 Mitchell Lane, Glasgow G1 3NU. To book your place, please email info@glasgowheritage.org.uk.
- Building Scotland 1945-85:** A photographic journey through Scotland's recently built past. Exhibition at the Glasgow City Heritage Trust. 12 July to 01 September 2013. 10am to 4pm, Monday to Friday, free entry. 54 Bell Street, Merchant City, Glasgow G1 1LQ. For the free opening event on 12 July, RSVP info@glasgowheritage.org.uk.
- Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb:** Film screening of a 1964 British-American black comedy directed by Stanley Kubrick and starring Peter Sellers and George C. Scott. Tuesday, 26th November 2013, 7pm. Edinburgh College of Art, Room J03, Lauriston Place, Edinburgh EH3 9DF. Free, exclusive event for students, members of Docomomo Scotland and staff of the University of Edinburgh plus their guests.
- Edinburgh's Modern Churches Part 2: North Edinburgh:** A minibus tour led by Dr. Clive Fenton including works by Sir William Kinmonth, T. Harley Hadow, John F. Matthew. Saturday, 19th October 2013, 10am to 3:30pm. Leaving from RIAS, 15 Rutland Square, Edinburgh EH1 2BE. £15 for non-members / £10 for Docomomo Scotland members. Booking essential - please email us ASAP to avoid disappointment.

Docomomo Scotland's activities in 2013

In 2013, Docomomo Scotland offered again a wide range of activities. Our events included talks by Raymond Neutra about the *VDL Studio & Residences* in California, USA, designed by his father and brother, Richard and Dion, and by Neil Baxter about the *Empire Exhibition Scotland 1938, 75 years on*. We organised the second part of our minibus tour to visit *Edinburgh's Modern Churches*, led by Dr. Clive B. Fenton, a photographic exhibition, *Building Scotland 1945-1985* (see next page) and a members' film evening, with the classic

1964 film *Dr. Strangelove*. We also launched a new online publication series, *Docomomo Scotland Documents*, with the first issue, by Tony Monk, revisiting his life-changing competition win of the *Paisley Civic Centre in 1963* (see page 41). In addition to all this, we also proposed outstanding buildings for listing, commented on development proposal and campaigned, jointly with several other heritage lobby groups, against the demolition of the Scottish Provident building in Edinburgh – unsuccessfully (see page 9).

Building Scotland 1945 - 1985

A photographic journey through Scotland's recently built past

Building Scotland 1945 - 1985 is a photo exhibition prepared by Docomomo Scotland, reflecting about Scotland's recently built past – sometime celebratory, sometimes rather sadly. Commissioned by the Glasgow City Heritage Trust, the exhibition, on display at the Trust's office in Glasgow's Merchant City, presented on 20 panels 66 photographs of buildings, structures, landscapes and art object, representing aspects of Scotland's history between 1945 and 1985. They included buildings highly regarded and listed as heritage, as well as those under threat, under demolition and long gone.

From Houses to Energy Generation

The simple purpose of this exhibition is to provide a visual record of Scotland's achieve-

ments in architecture and the allied arts and professions. A great deal occurred during the covered 40 years, and the scale of the exhibition entails that this could never be a comprehensive account. However, Docomomo Scotland attempted to be inclusive by representing interesting works in a variety of fields, using 16 categories: offices, public services (Fig. 1), houses (Fig. 2), low-rise housing, high-rise housing, neighbourhoods, culture and leisure, churches, energy generation (Fig. 3), bridges, industry, shopping, schools, universities, landscape and fine arts.

The aim was to choose works that represent the concerned period, but which rarely appear in exhibitions and books, although one or two of the selections in the exhibition are very well known. While it may be obvious why 1945 was chosen as the starting date, being

Detail of the Scottish Ambulance Association, mounted on their former head office at Maitland Street, Glasgow (Image © Docomomo Scotland)

Fig. 1

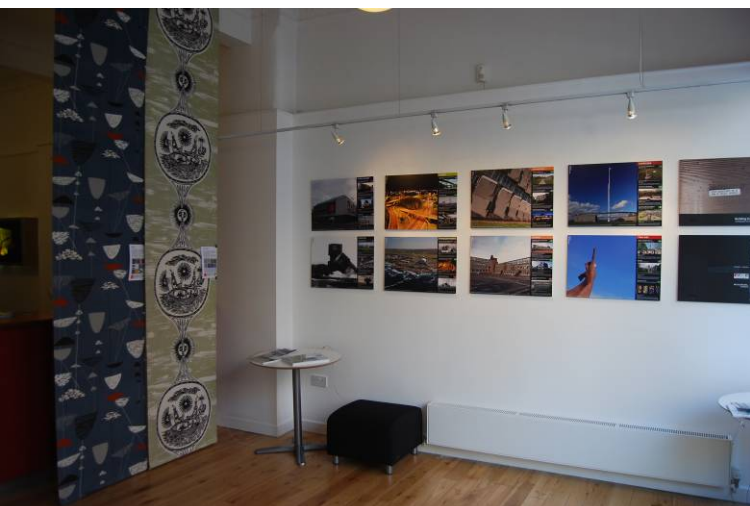




Fig. 2 *Top* Interior of the Stiletto House, Edinburgh, by architects Morris & Steedman. (Image © Morris & Steedman Associates)

Fig. 3 *Centre* Dounreay Nuclear Development Establishment and Vulcan Naval Test Establishment, both near Thurso and now under demolition. (Image © Dounreay Site Restoration Ltd. & NDA)

Fig. 4 *Below* The exhibition featured photo panels, as well as a model, books and two textile banners. (Image © Docomomo Scotland)



the end of the Second World War and the commencement of a new social and political era, the cut-off date, 1985, was chosen, as it corresponds roughly with the 30 years of retrospection required by Historic Scotland before a building can be considered for inclusion on the statutory list of buildings of architectural or historic importance.

An evening of wine and talks

The exhibition, which also had on display an original architectural model, two textile banners with reproduced mid-20th century designs and several books, opened on 12th July, with wine and talks. (Fig. 4) Nick Haynes, an architectural historian and Treasurer of Docomomo Scotland, presented an introductory overview. Ross Brown, Ph. D. researcher at the University of Strathclyde outlined his research on the history of Brutalist architecture in the Strathclyde region (see also the article on page 22). Alan Shaw, of the Centre for Advanced Textiles at the University of Glasgow, discussed the centre's work, which includes the on-demand reproduction of 20th century designs.

Carsten Hermann and Clive B. Fenton

Thank you

Docomomo Scotland would like to thank everyone who helped to make this exhibition such a success. Particular thanks go to all the photographers given permissions to use their splendid works. Thank you also to the Glasgow City Heritage Trust, Page \ Park Architects for sponsorship, HML Architects for lending the model, to the Centre for Advanced Textiles at the Glasgow School of Art and to Ross Brown, Alan Shaw and Nick Haynes was presenting at the opening event.

The exhibition continues online!

If you have missed the exhibition or would like to take another look, the photo panels are now available at

<http://content.yudu.com/Library/A354fy/BuildingScotland1945>

do.co.mo.mo_ scotland

Membership Form 2015

Docomomo Scotland is Scotland's national chapter of Docomomo International, the international committee for documentation and conservation of buildings, sites and neighbourhoods of the modern movement.

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Rankine Building, University of Glasgow, 1969, see page 24 (Image © Ross Brown)

MoMo World Scotland

is the annual magazine of Docomomo Scotland, a membership organisation campaigning for the documentation and conservation of 20th century architecture in Scotland.

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If you would like to learn more about us and our activities, please visit our website. To join our emailing list or to become a member, please email us.

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